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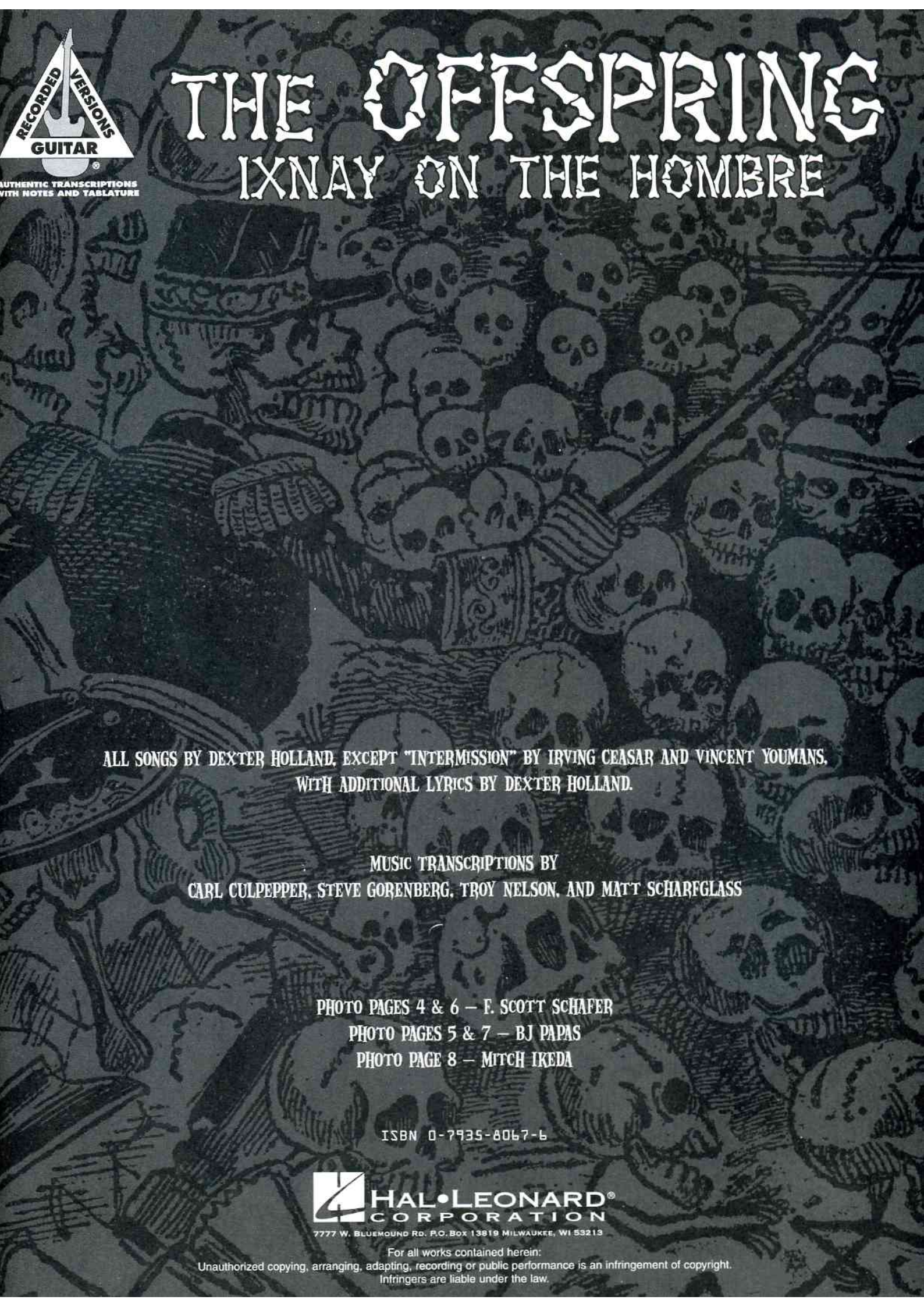
RECORDED VERSIONS
GUITAR®

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

THE OFFSPRING

IXNAY ON THE HOMBRE



ALL SONGS BY DEXTER HOLLAND, EXCEPT "INTERMISSION" BY IRVING CEASAR AND VINCENT YOUMANS, WITH ADDITIONAL LYRICS BY DEXTER HOLLAND.

MUSIC TRANSCRIPTIONS BY
CARL CULPEPPER, STEVE GORENBERG, TROY NELSON, AND MATT SCHARFGLASS

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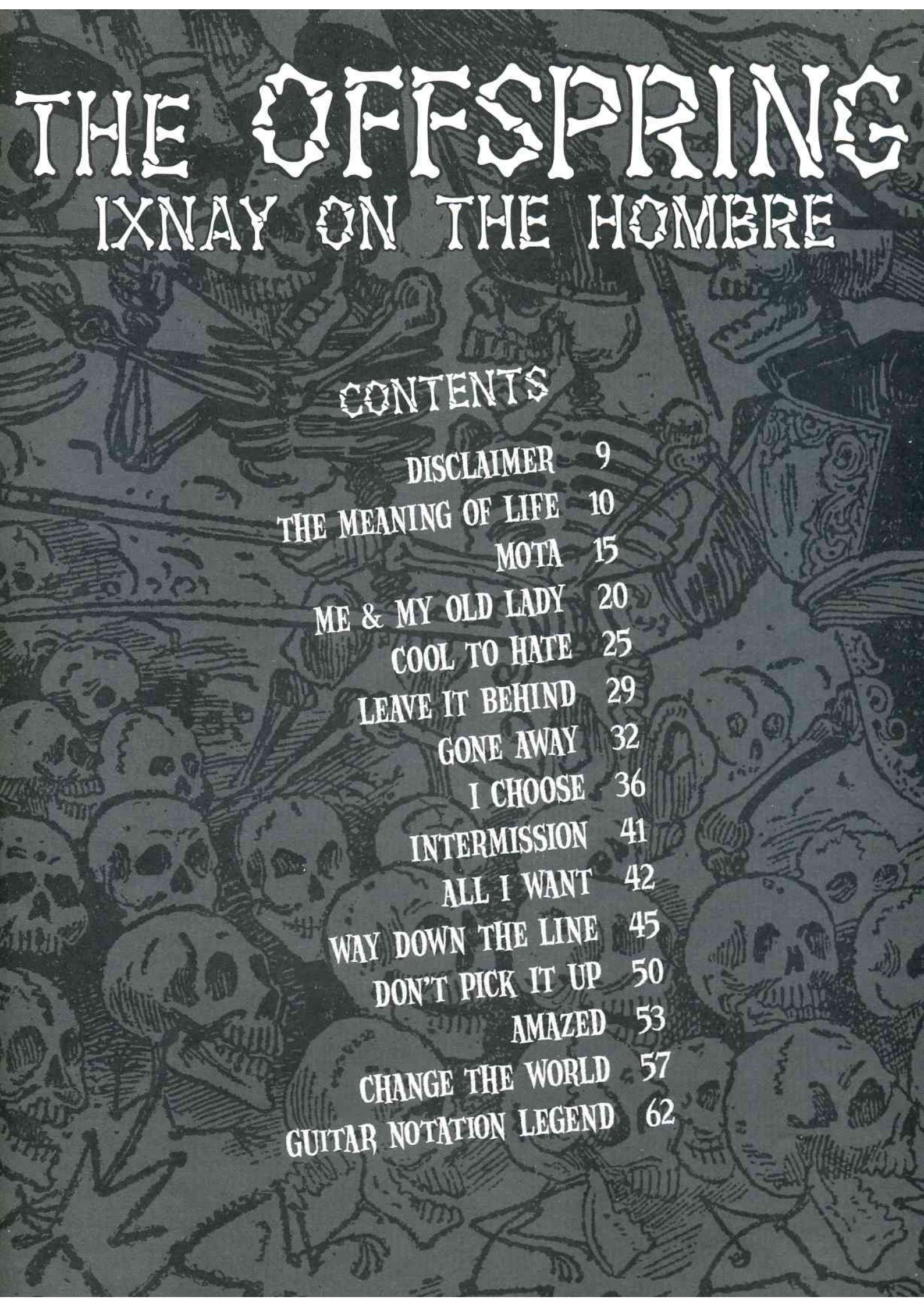
IXNAY ON THE HOMBRE



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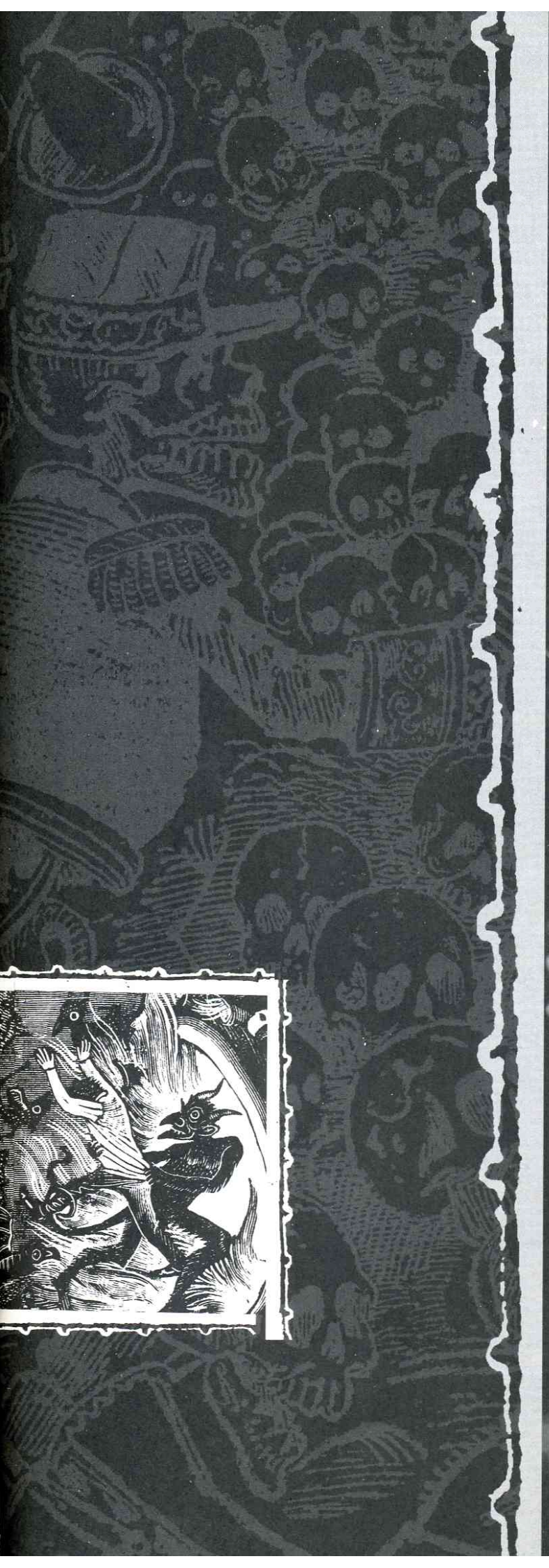
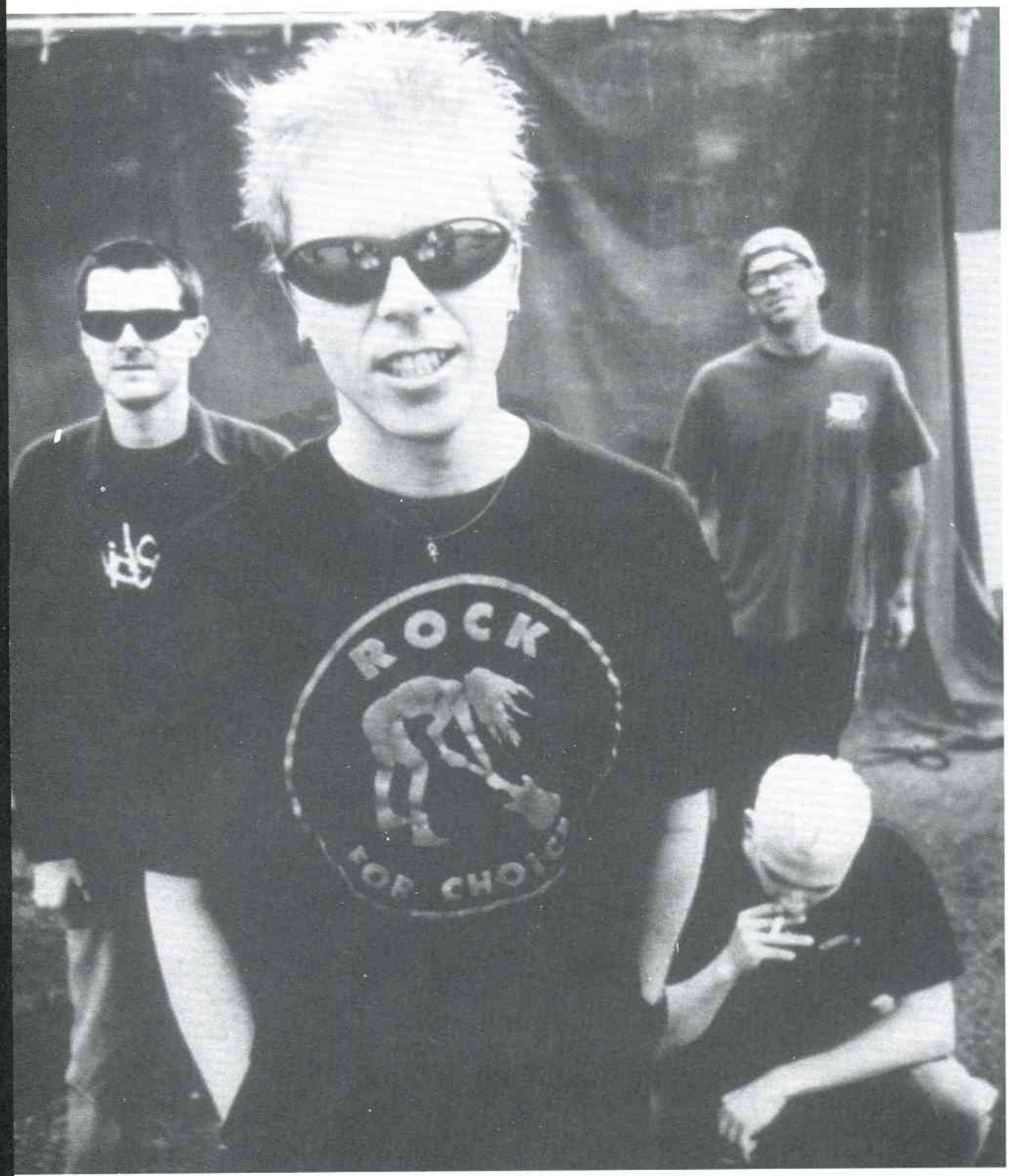
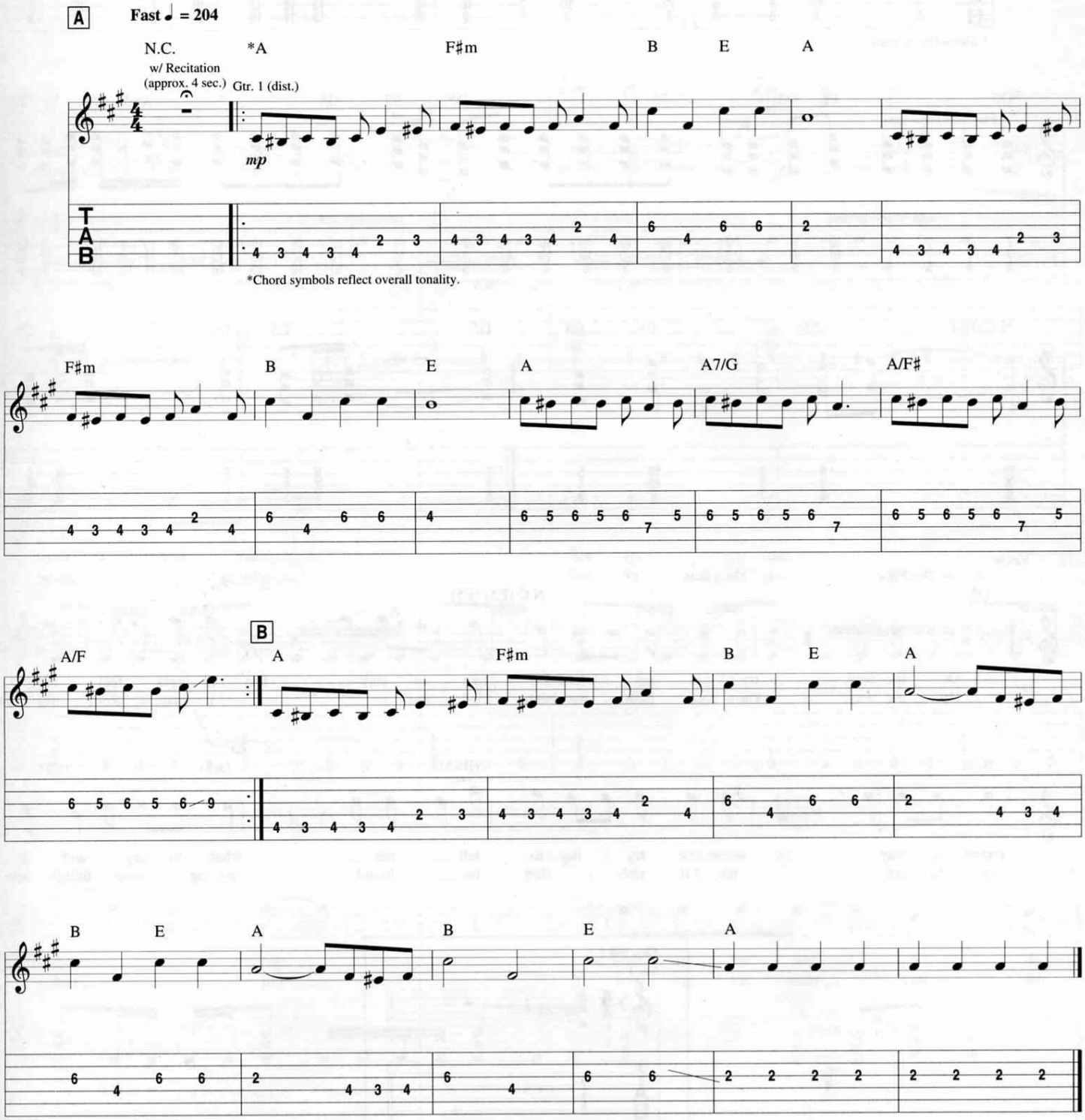



ROCK

Disclaimer

Recitation: Ladies and gentlemen, welcome to the disclaimer–That's right, the disclaimer! This American, apple pie institution known as parental discretion will cleanse any sense of innuendo or sarcasm from the lyrics which might actually make you think, and will also insult your intelligence at the same time! So, protect your family! This album contains explicit depictions of things which are real. These real things are commonly known as life. So, if it sounds sarcastic, don't take it seriously. If it sounds dangerous, do not try this at home or at all. And if it offends you, just don't listen to it.



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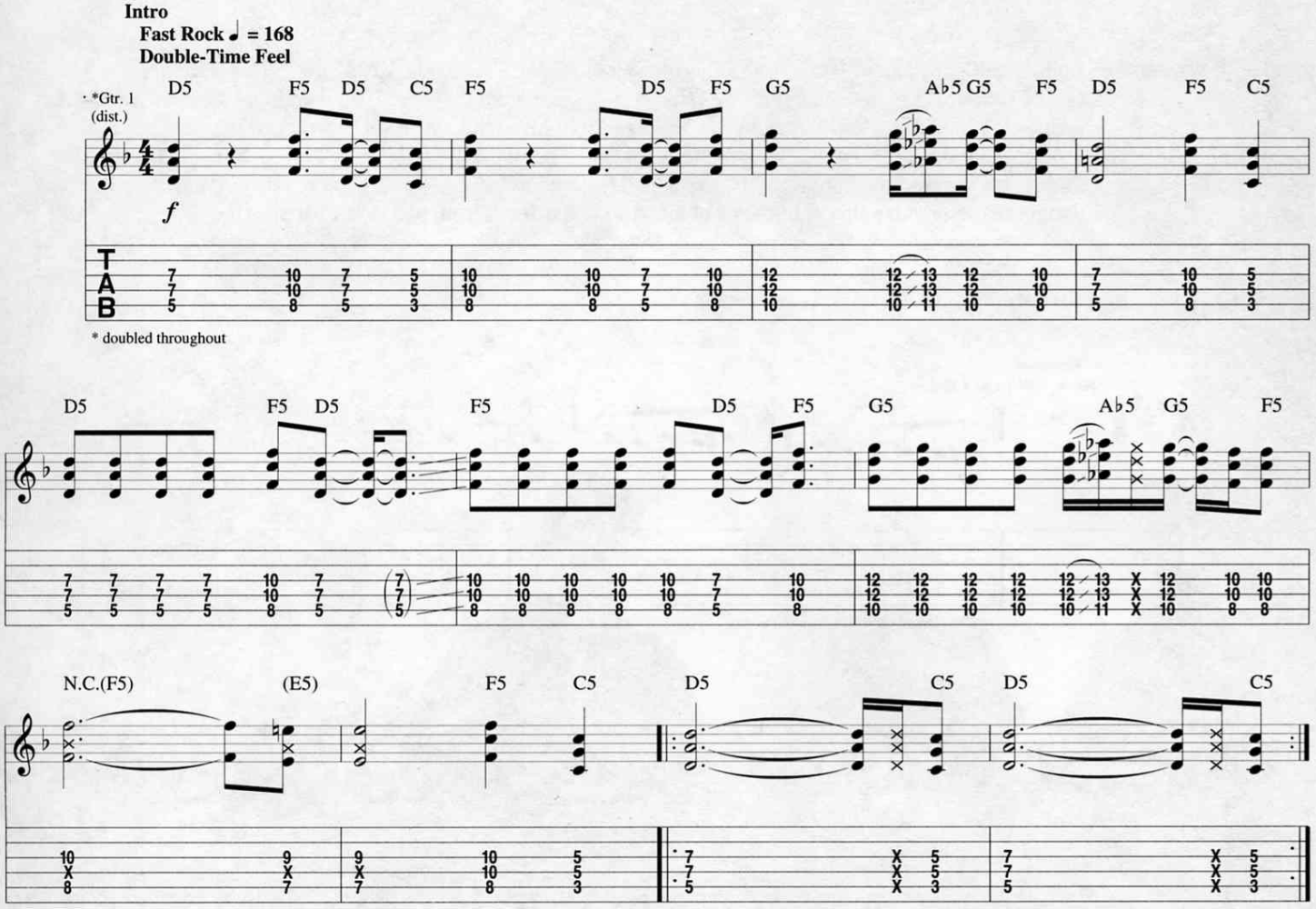
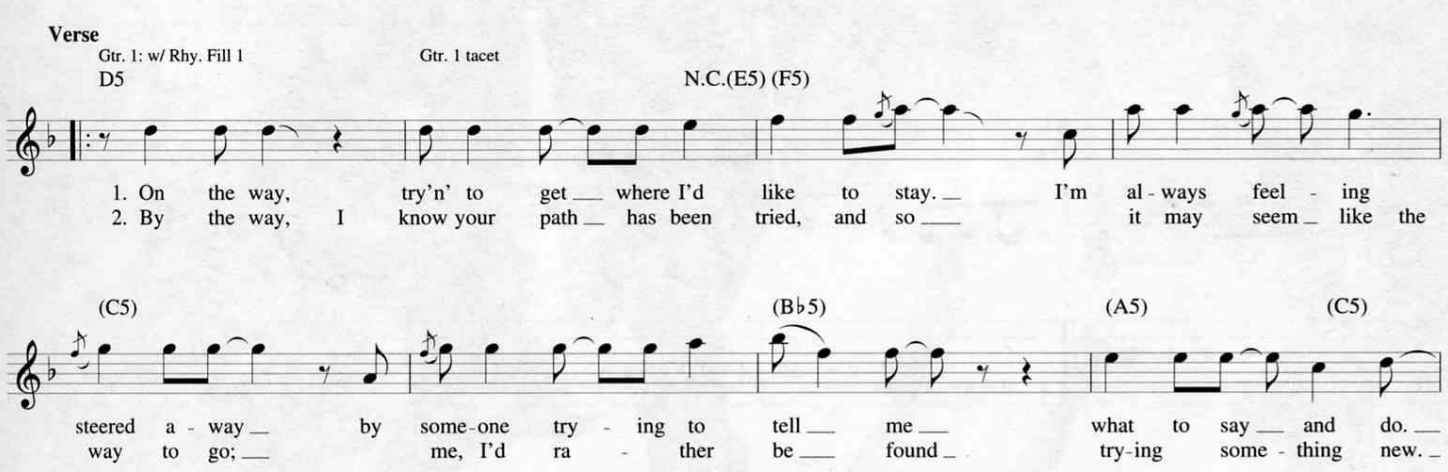
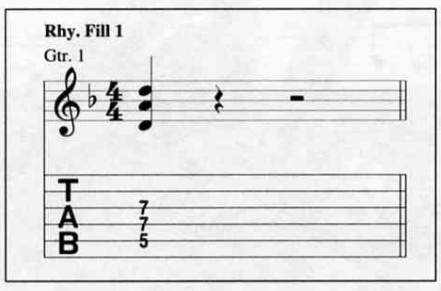
The Meaning of Life







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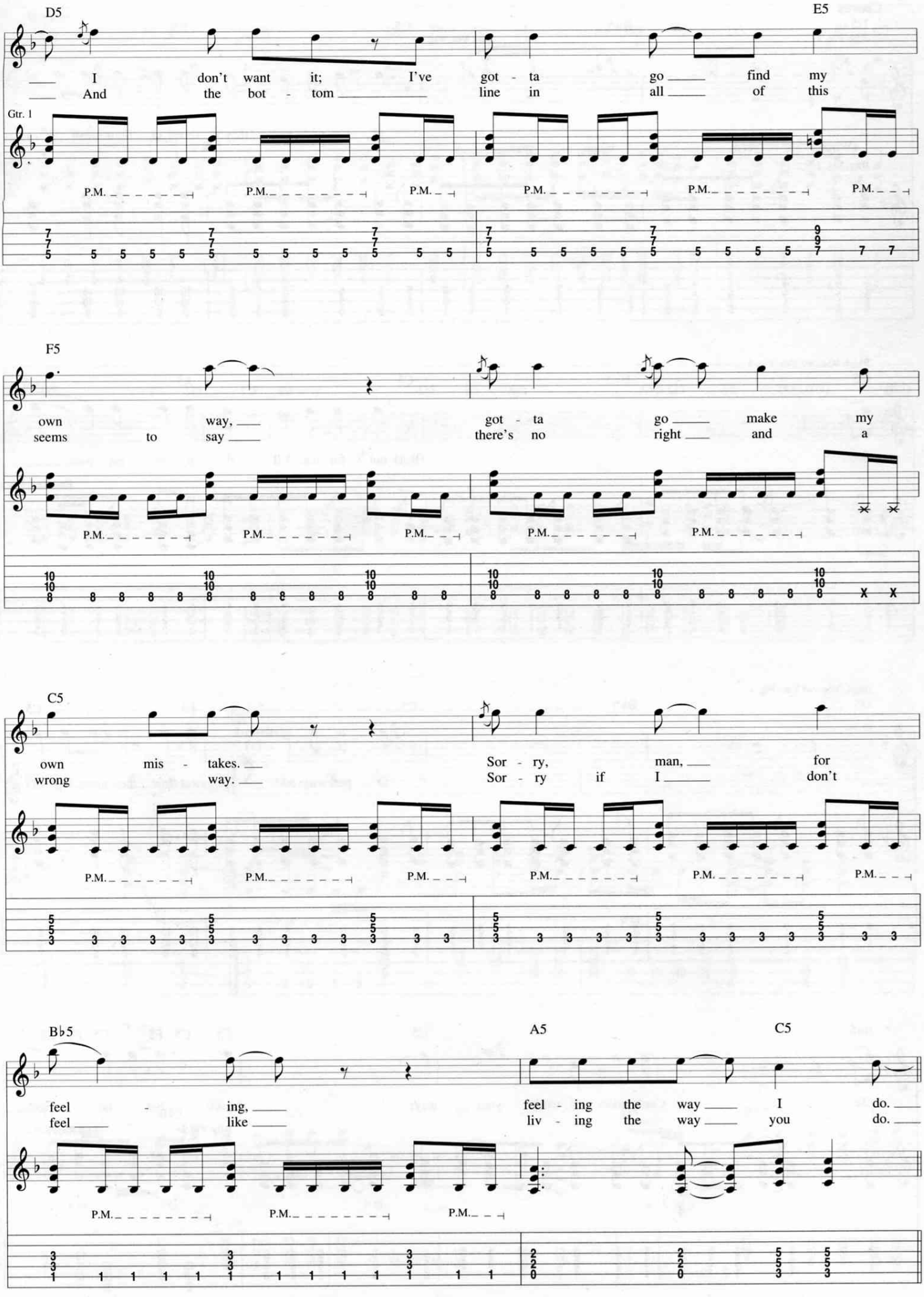
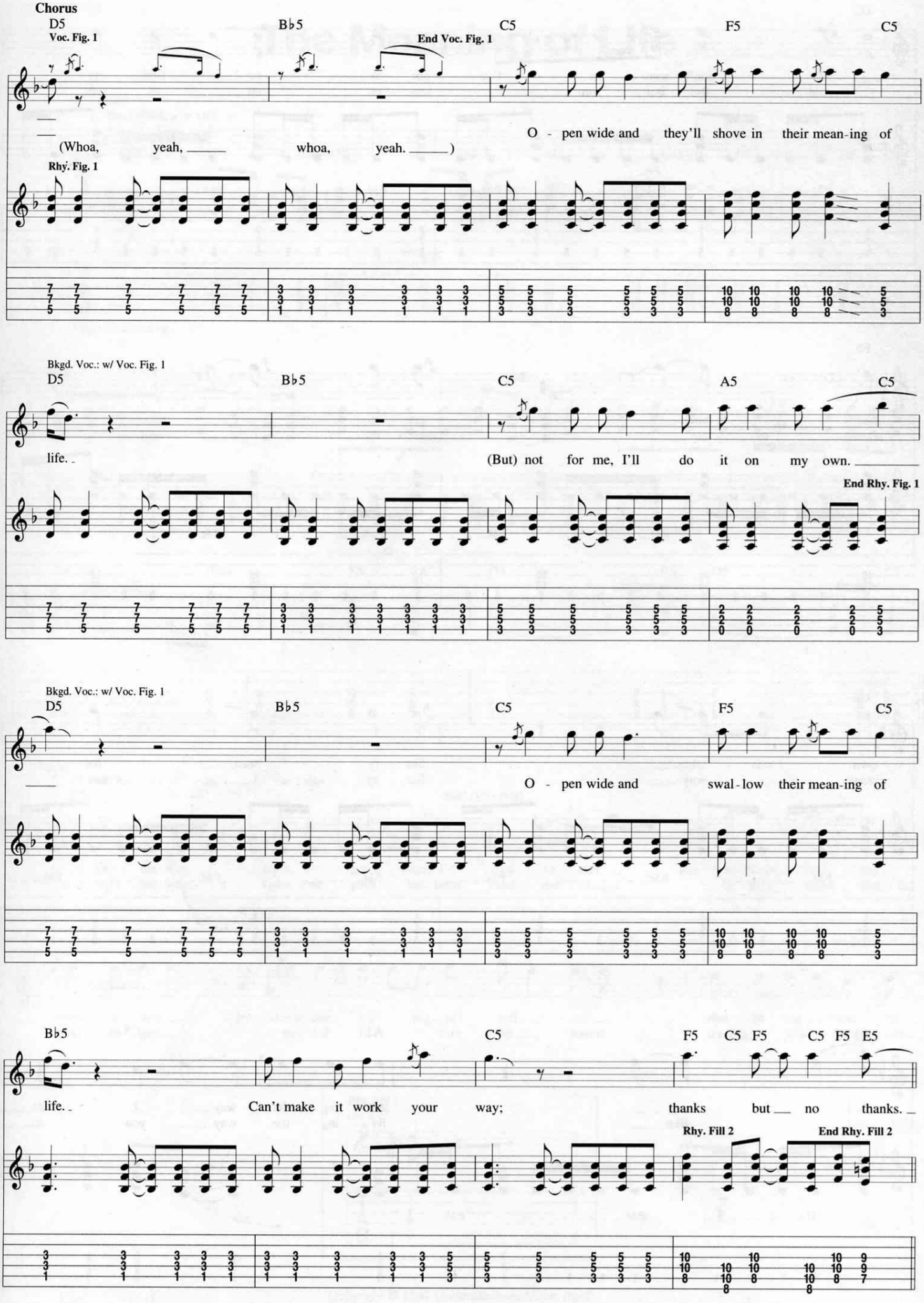
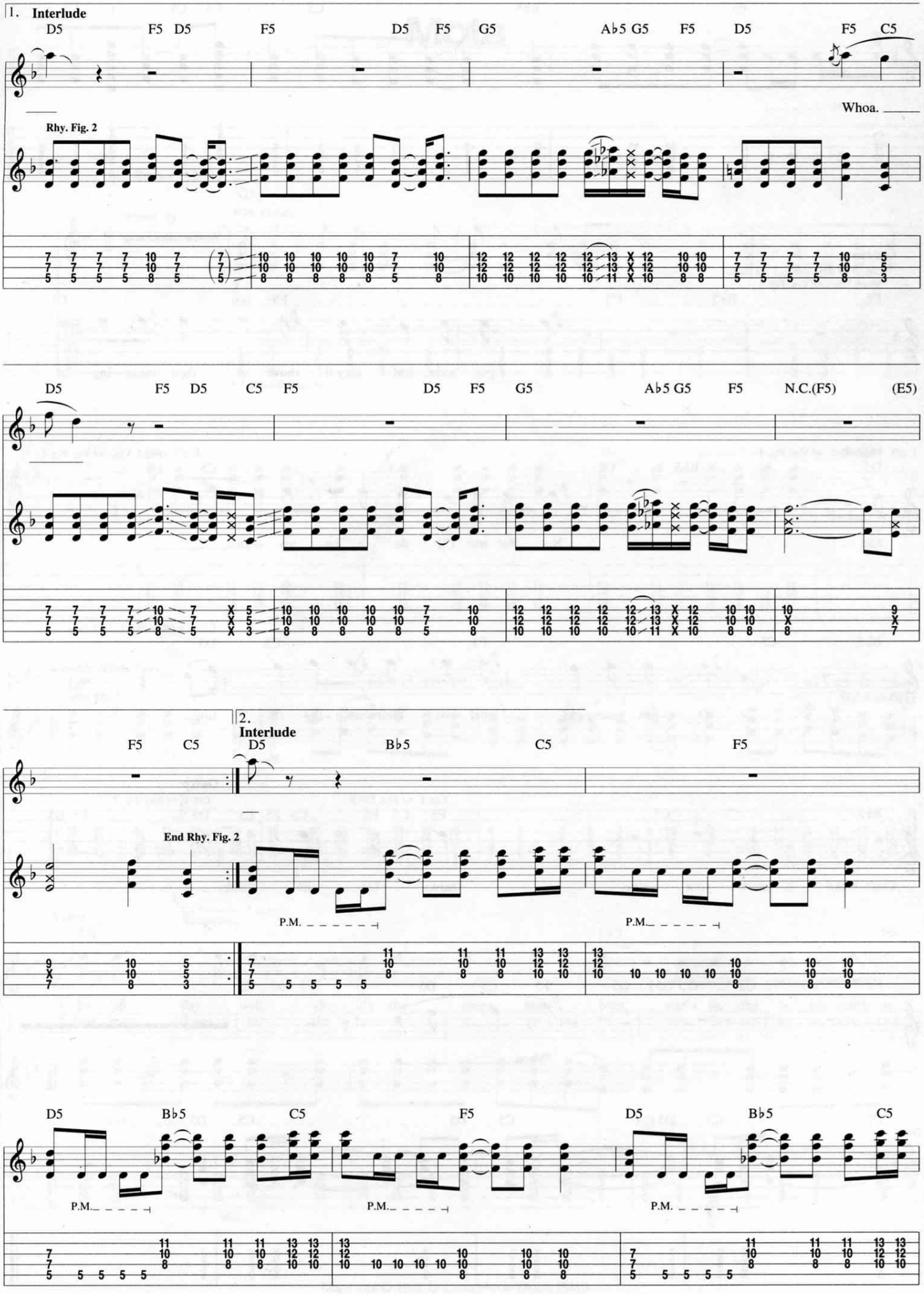
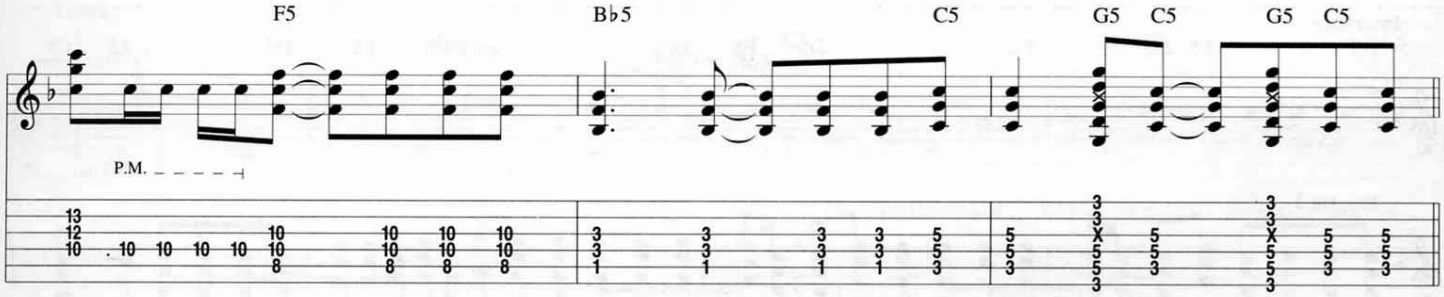

D5
E5
I don't want it; I've got - ta go find my
And the bot - tom line in all of this
Gtr. 1
P.M.
F5
own way, got - ta go make my
seems to say there's no right and a
C5
own mis - takes. Sor - ry, man, for
wrong way. Sor - ry if I don't
B♭5
A5
C5
feel - ing, feel - ing the way I do.
feel like liv - ing the way you do.

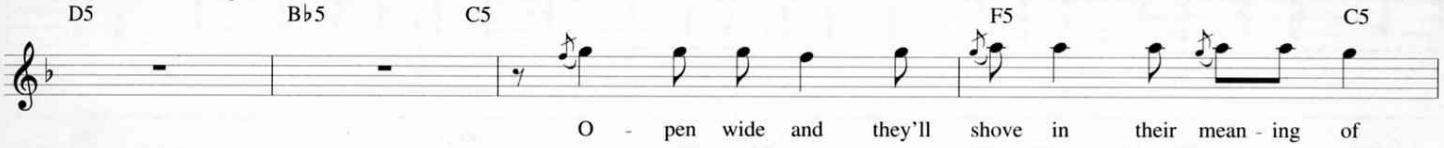

Chorus
D5
B♭5
C5
F5
C5
Voc. Fig. 1
End Voc. Fig. 1
O - pen wide and they'll shove in their mean-ing of
(Whoa, yeah, whoa, yeah.)
Rhy. Fig. 1
Bkgd. Voc.: w/ Voc. Fig. 1
D5
B♭5
C5
A5
C5
life.
(But) not for me, I'll do it on my own.
End Rhy. Fig. 1
Bkgd. Voc.: w/ Voc. Fig. 1
D5
B♭5
C5
F5
C5
O - pen wide and swal-low their mean-ing of
B♭5
C5
F5 C5 F5 C5 F5 E5
life.
Can't make it work your way;
thanks but no thanks.
Rhy. Fill 2
End Rhy. Fill 2

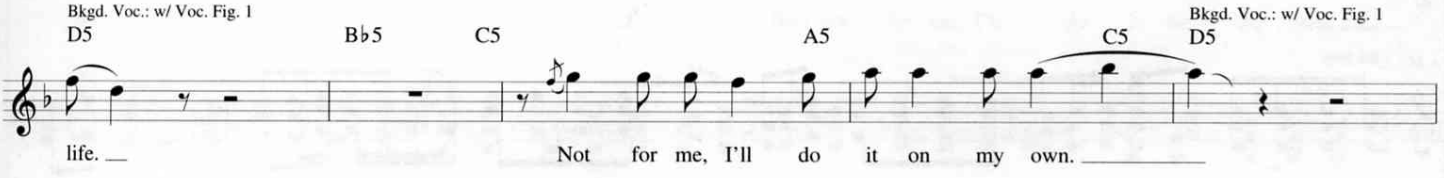

1. Interlude
D5 F5 D5 F5 D5 F5 G5 A♭5 G5 F5 D5 F5 C5
Whoa.
Rhy. Fig. 2
D5 F5 D5 C5 F5 D5 F5 G5 A♭5 G5 F5 N.C.(F5) (E5)
2. Interlude
F5 C5 D5 B♭5 C5 F5
End Rhy. Fig. 2
P.M.
P.M.
D5 B♭5 C5 F5 D5 B♭5 C5
P.M.
P.M.
P.M.

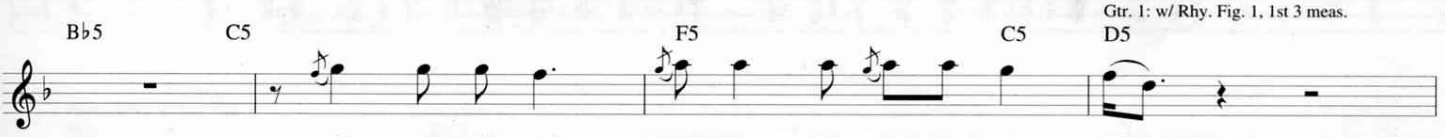


Chorus

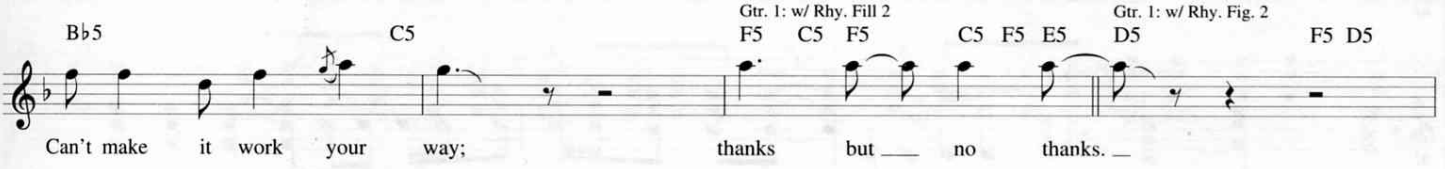
Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times
Bkgd. Voc.: w/ Voc. Fig. 1

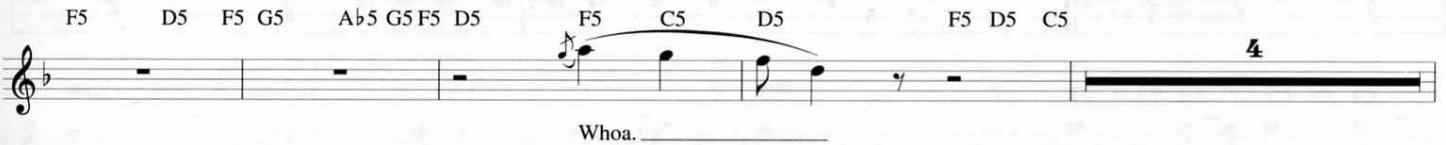


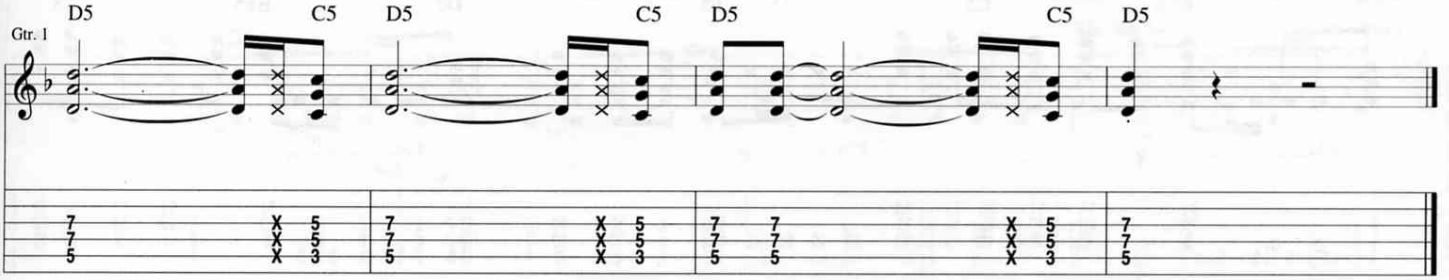




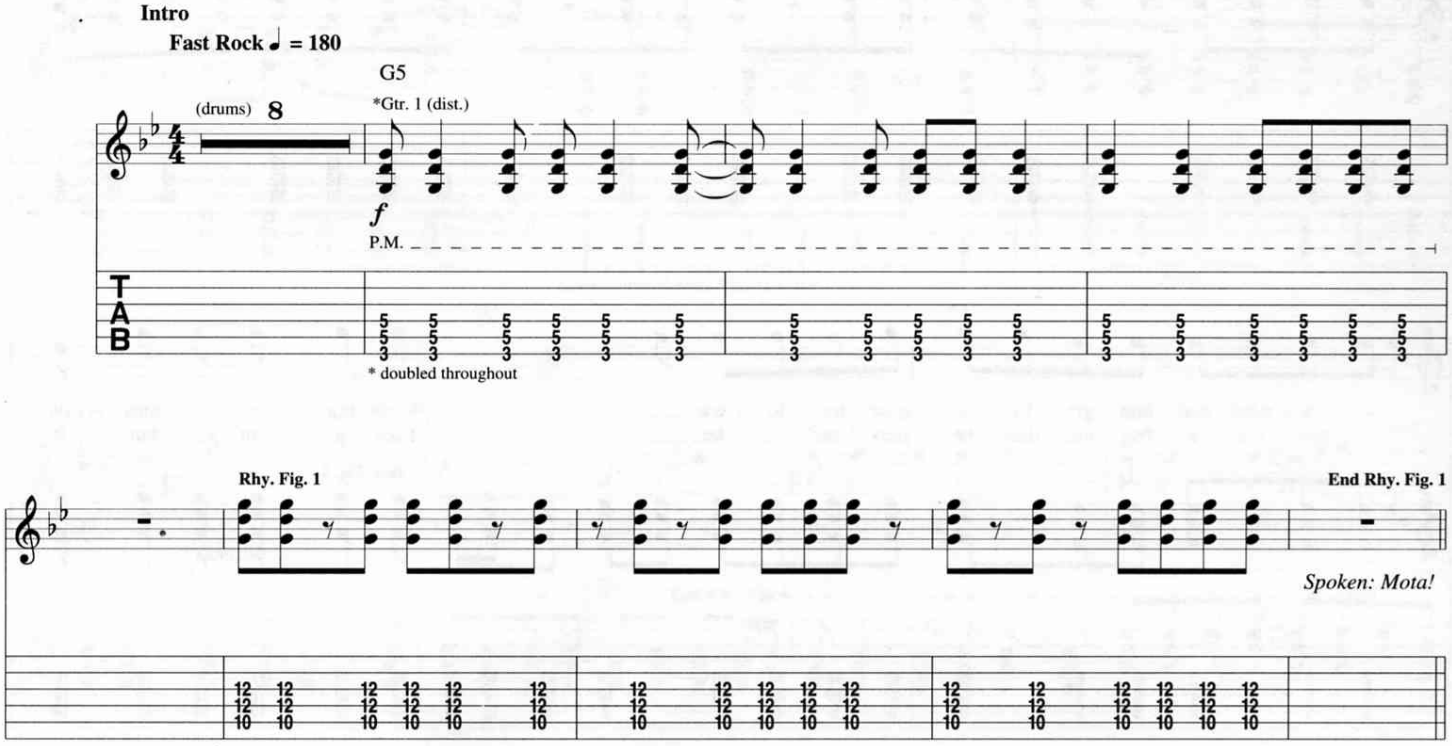
Outro

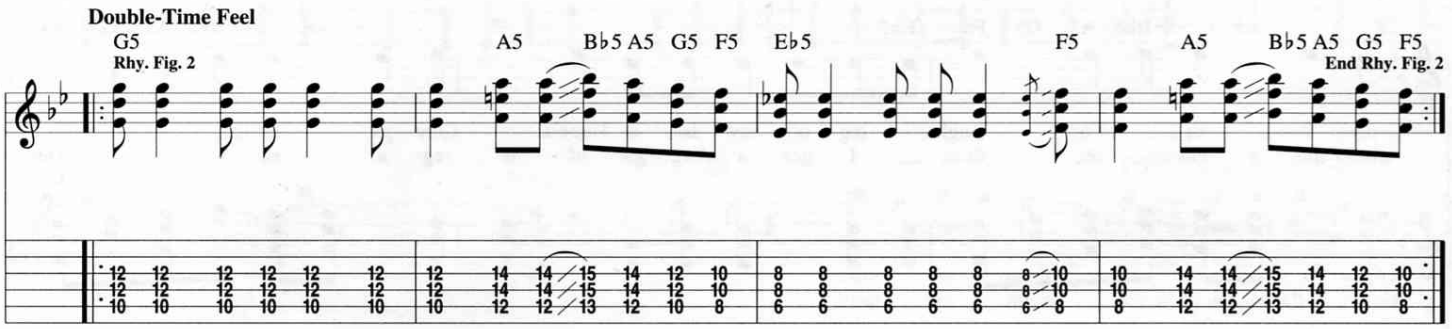


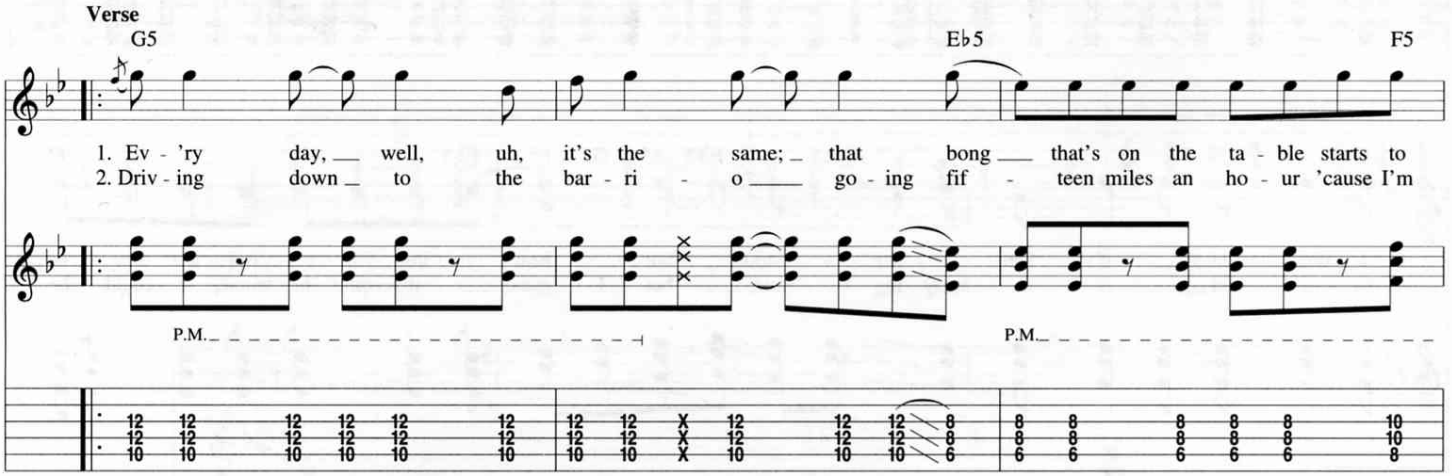




Mota







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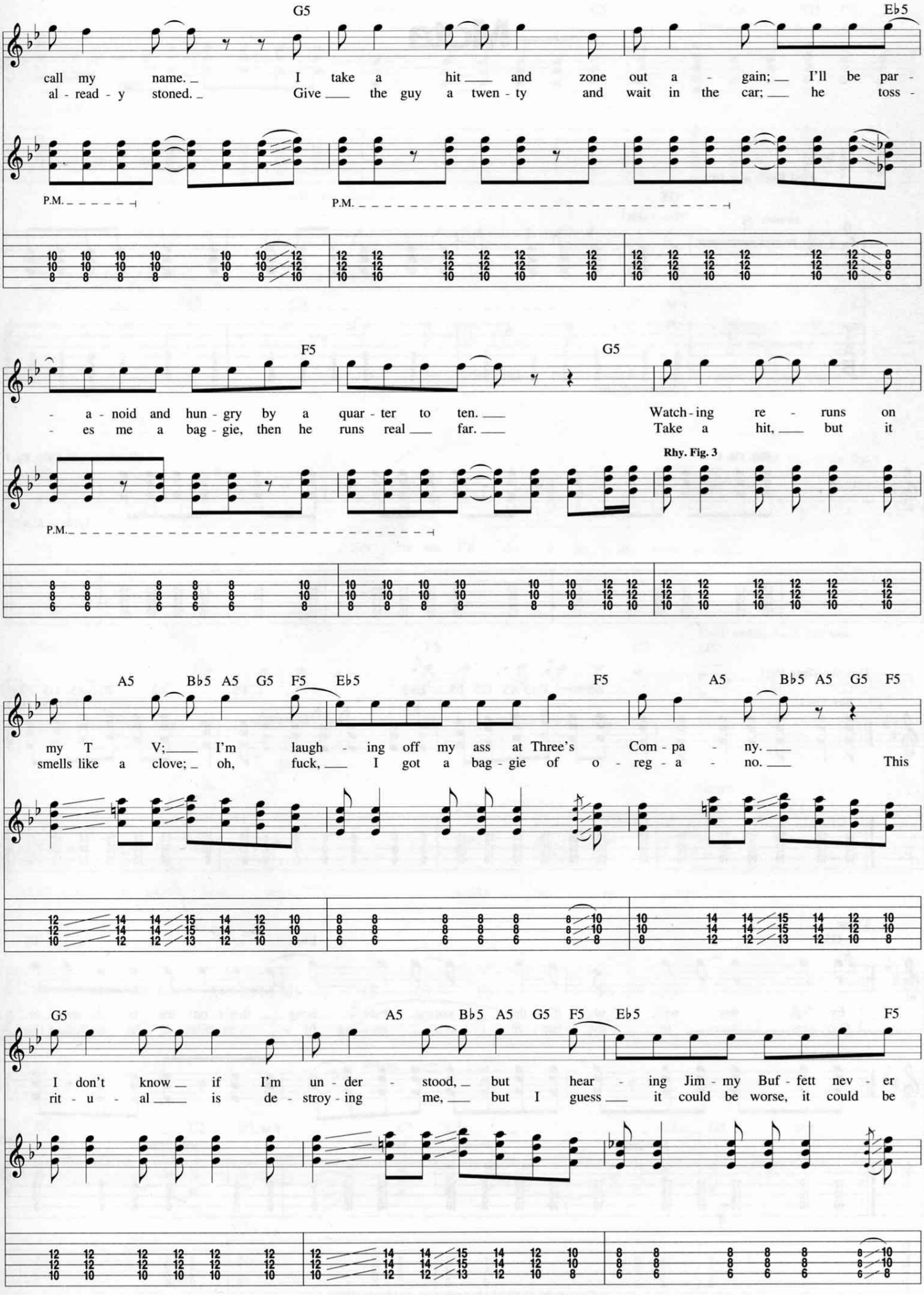

G5
E♭5
call my name. I take a hit and zone out a - gain; I'll be par -
al - read - y stoned. Give the guy a twen - ty and wait in the car; he toss -
P.M.
P.M.
F5
G5
- a - noid and hun - gry by a quar - ter to ten.
- es me a bag - gie, then he runs real far.
Watch - ing re - runs on
Take a hit, but it
Rhy. Fig. 3
P.M.
A5 B♭5 A5 G5 F5 E♭5
F5
A5 B♭5 A5 G5 F5
my T V; I'm laugh - ing off my ass at Three's Com - pa - ny.
smells like a clove; oh, fuck, I got a bag - gie of o - reg - a - no. This
G5
A5 B♭5 A5 G5 F5 E♭5
F5
I don't know if I'm un - der - stood, but hear - ing Jim - my Buf - fett nev - er
rit - u - al is de - stroy - ing me, but I guess it could be worse, it could be

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time

A5 B♭5 A5 G5 F5 C5

sound - ed so ____ good. Your mem - o - ry's gone and so ____ is your
meth - e - drine. _

End Rhy. Fig. 3 Rhy. Fig. 4

* Key signature denotes G Mixolydian.

G5 F5 C5

life, mo - ta ____ boy. _ But los - ing out ____ just nev - er felt ____ so
(Your life.)

End Rhy. Fig. 4

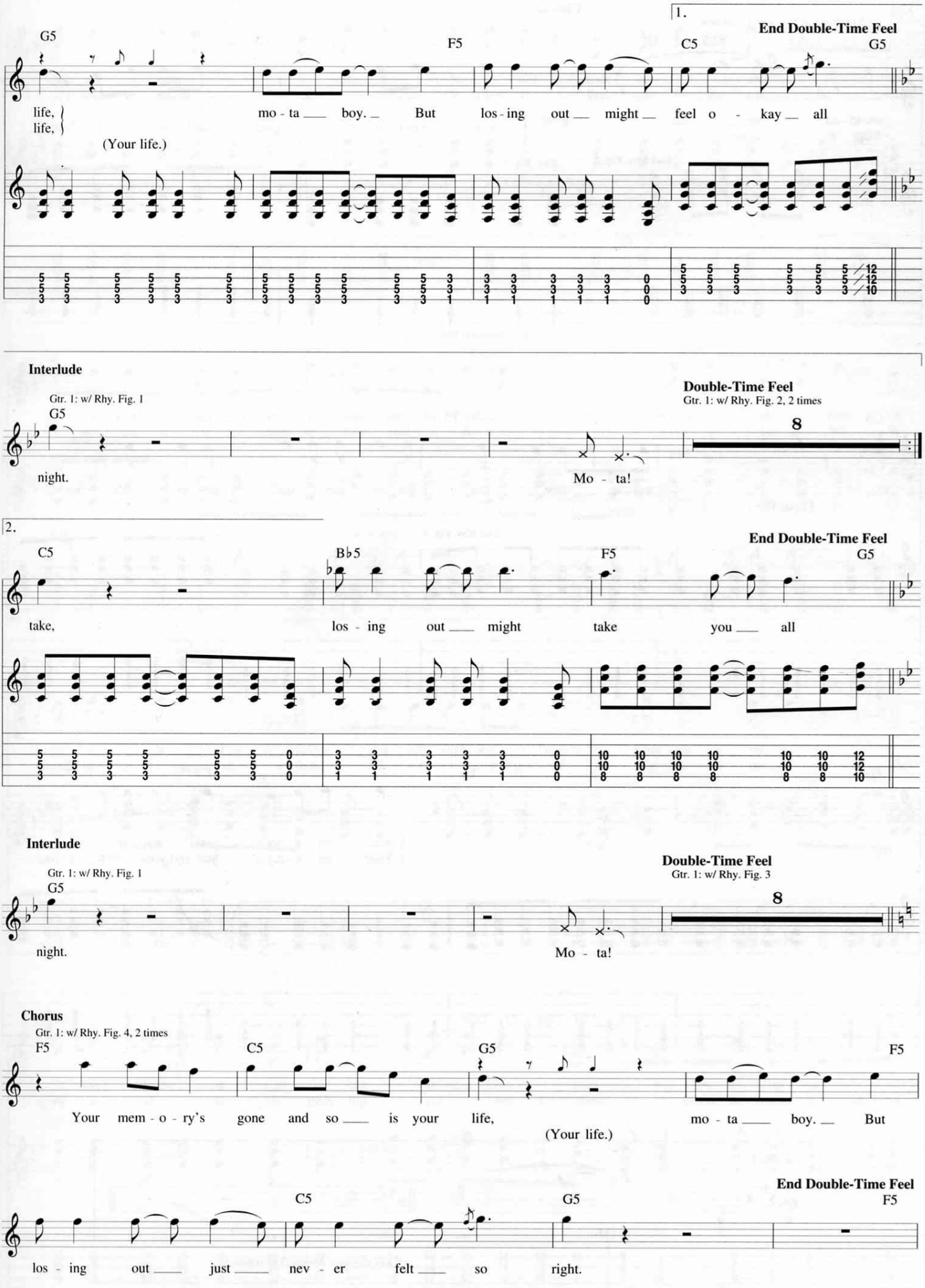
G5 F5 C5

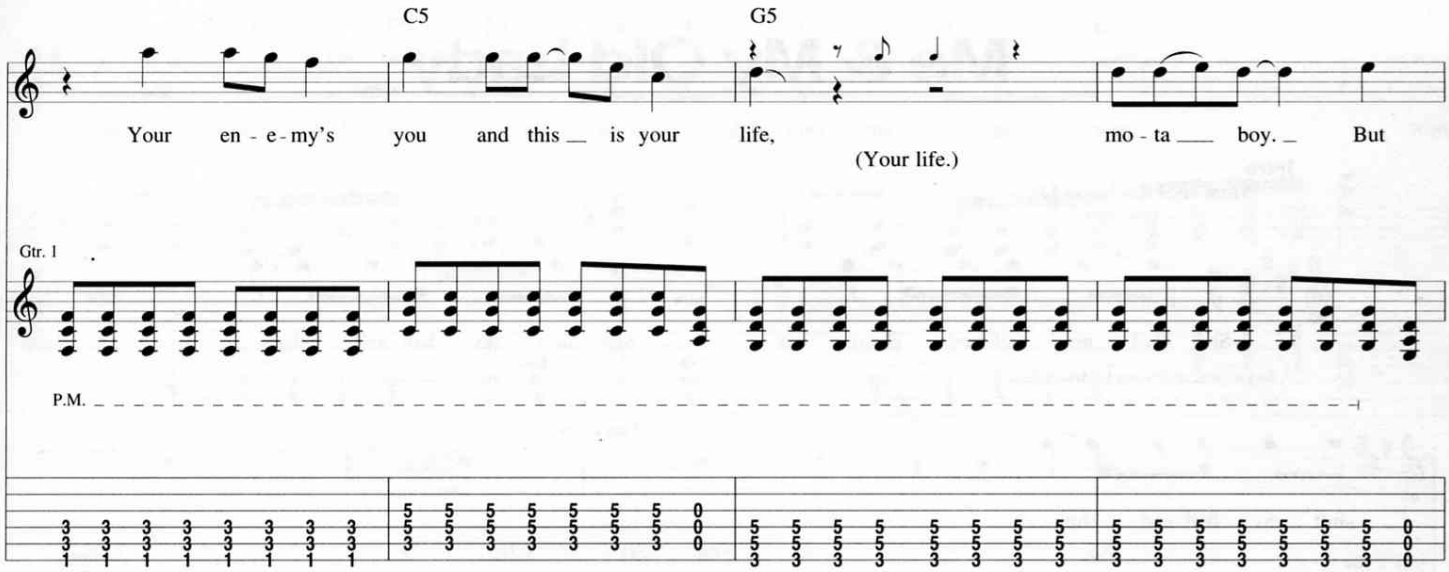
right. Your en - e - my's you and so ____ is your
Your en - e - my's you and your couch _ is your

Voc. Fig. 1

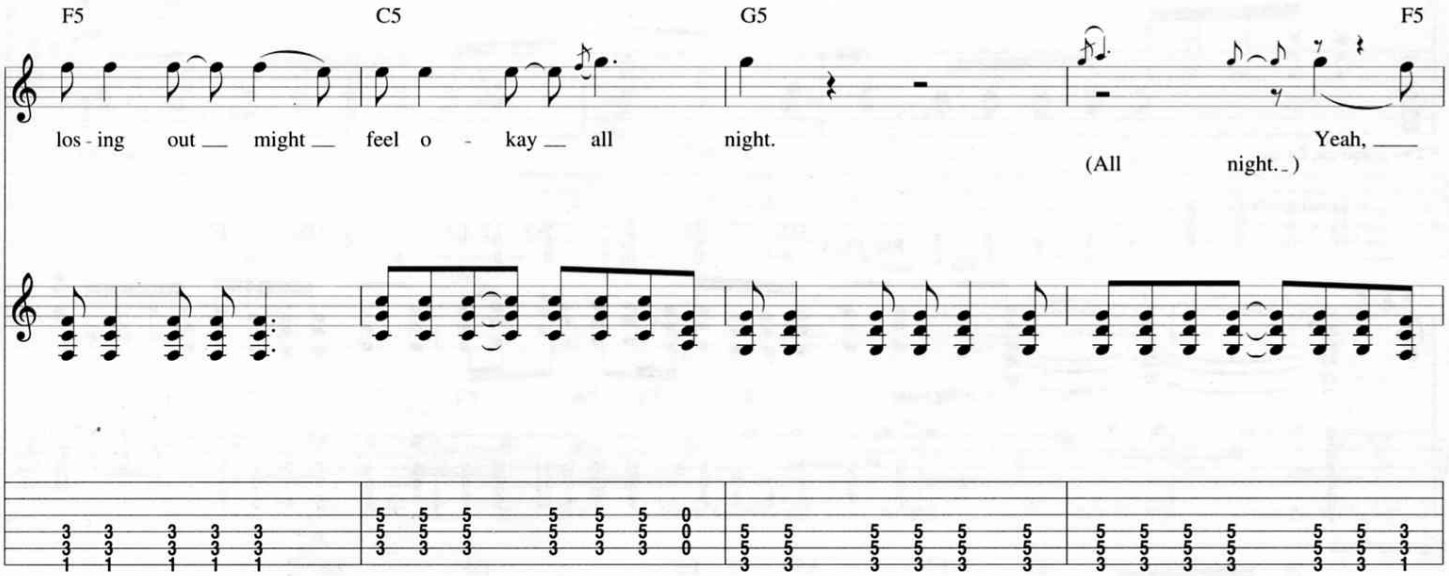
(Mo, _____ yeah.)

* Key signature denotes G Mixolydian


1.
End Double-Time Feel
G5
F5
C5
G5
life,
life,
mo - ta ___ boy. _ But los - ing out ___ might ___ feel o - kay ___ all
(Your life.)
Interlude
Gtr. 1: w/ Rhy. Fig. 1
G5
night.
Double-Time Feel
Gtr. 1: w/ Rhy. Fig. 2, 2 times
8
Mo - ta!
2.
End Double-Time Feel
C5
B♭5
F5
G5
take,
los - ing out ___ might take you ___ all
Interlude
Gtr. 1: w/ Rhy. Fig. 1
G5
night.
Double-Time Feel
Gtr. 1: w/ Rhy. Fig. 3
8
Mo - ta!
Chorus
Gtr. 1: w/ Rhy. Fig. 4, 2 times
F5
C5
G5
F5
Your mem - o - ry's gone and so ___ is your life,
mo - ta ___ boy. _ But
(Your life.)
End Double-Time Feel
C5
G5
F5
los - ing out ___ just ___ nev - er felt ___ so right.

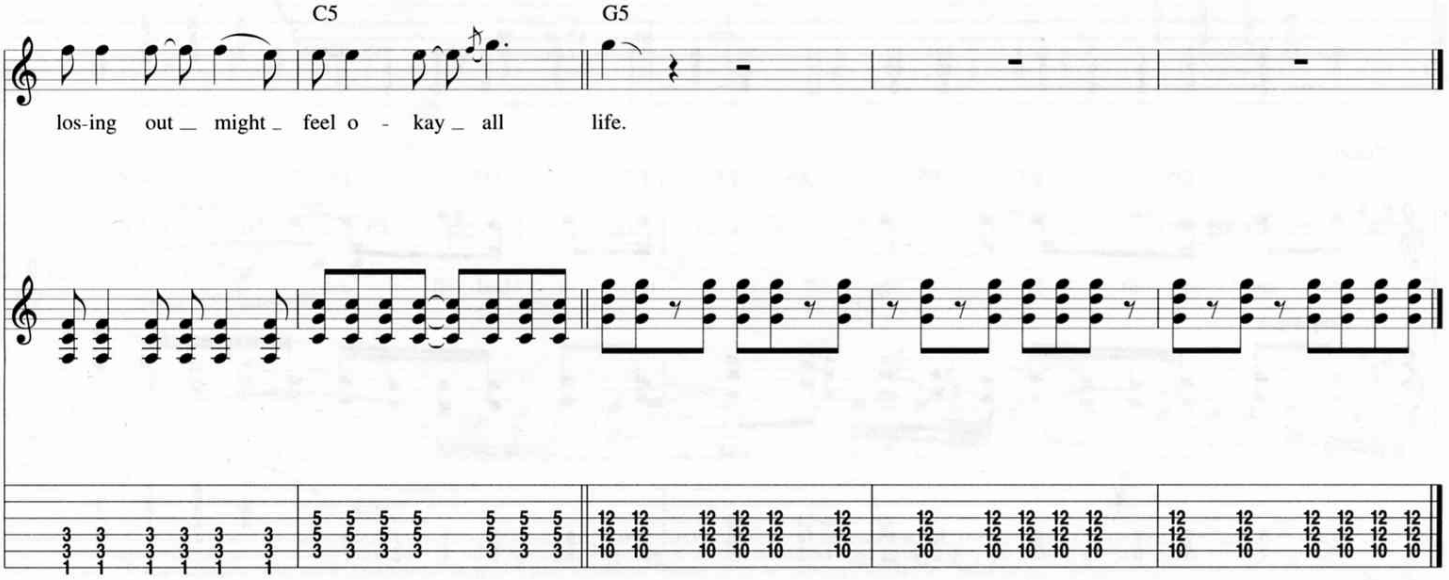


Double-Time Feel

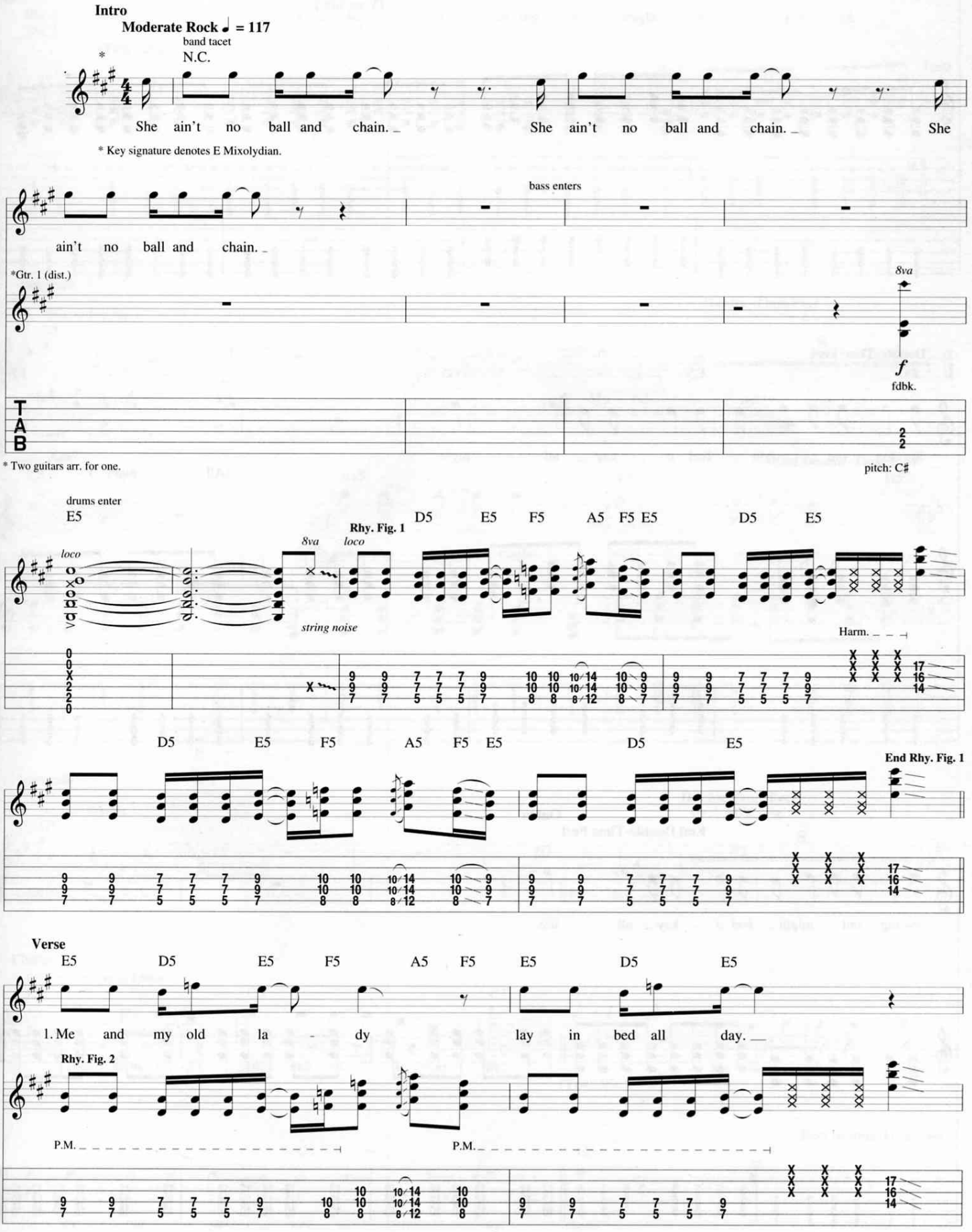


Outro

End Double-Time Feel



Me & My Old Lady



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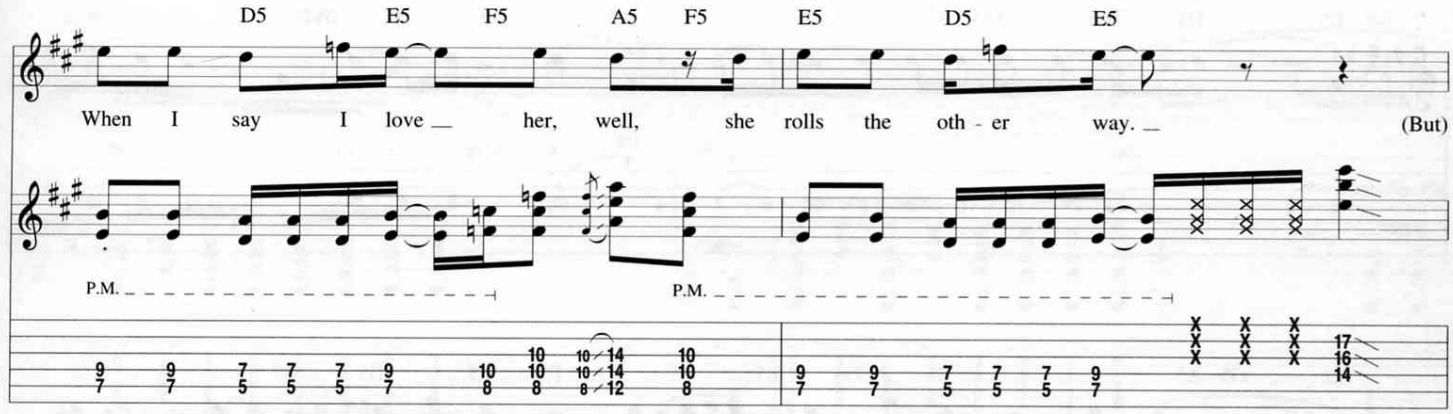
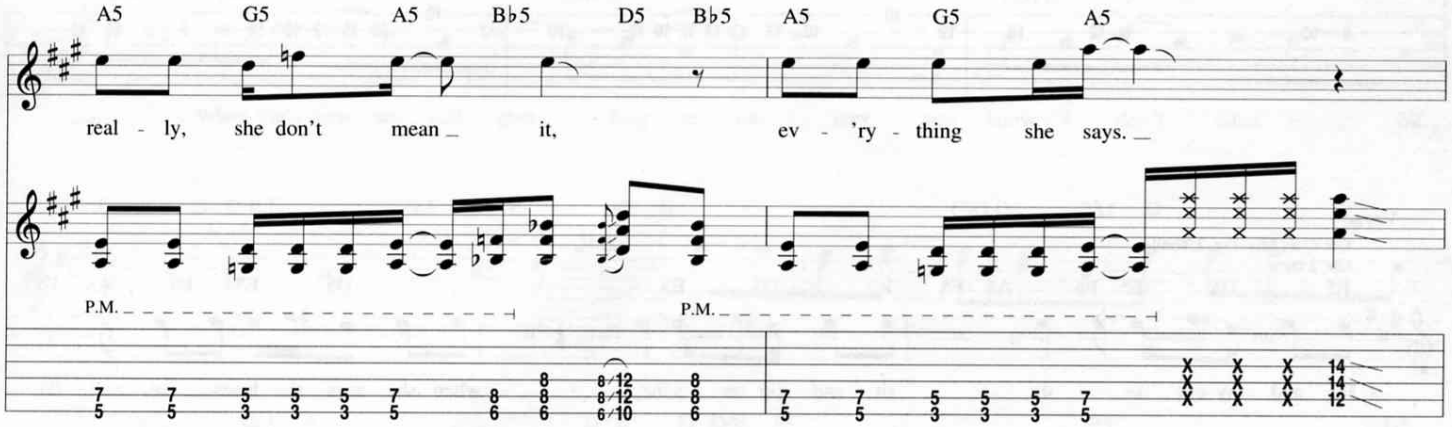
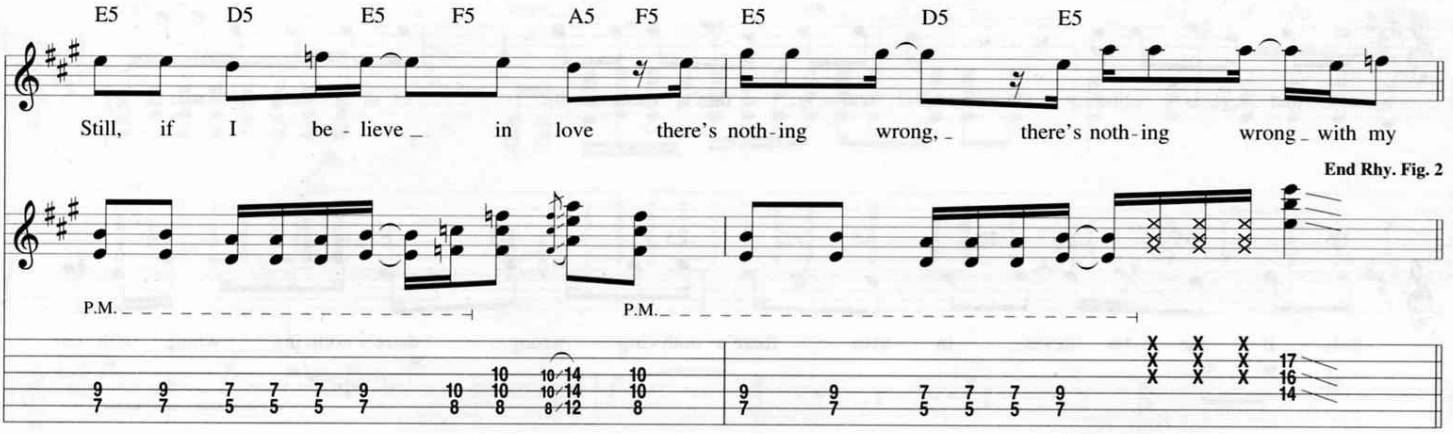
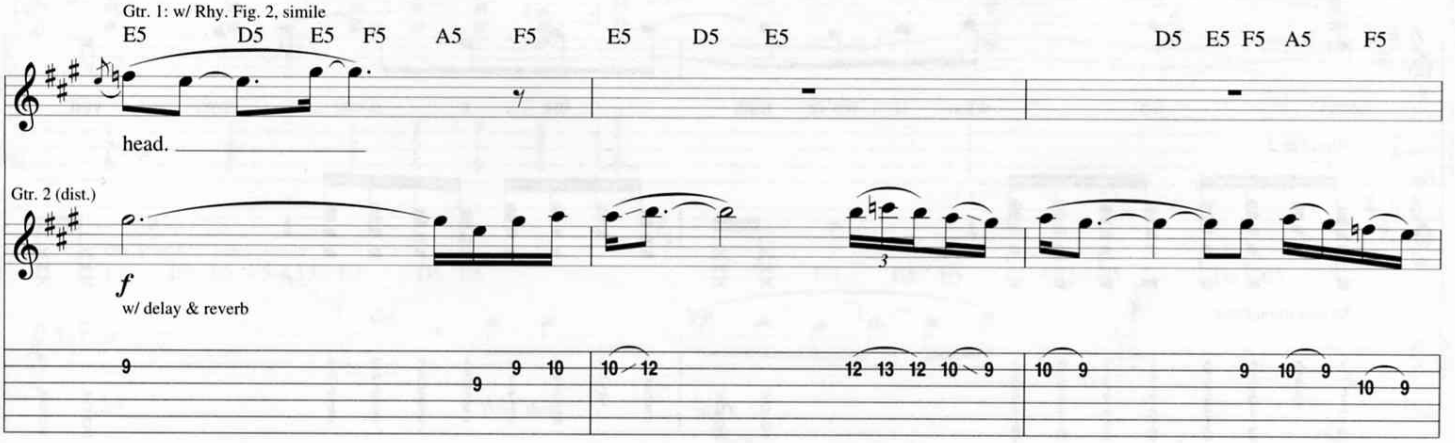


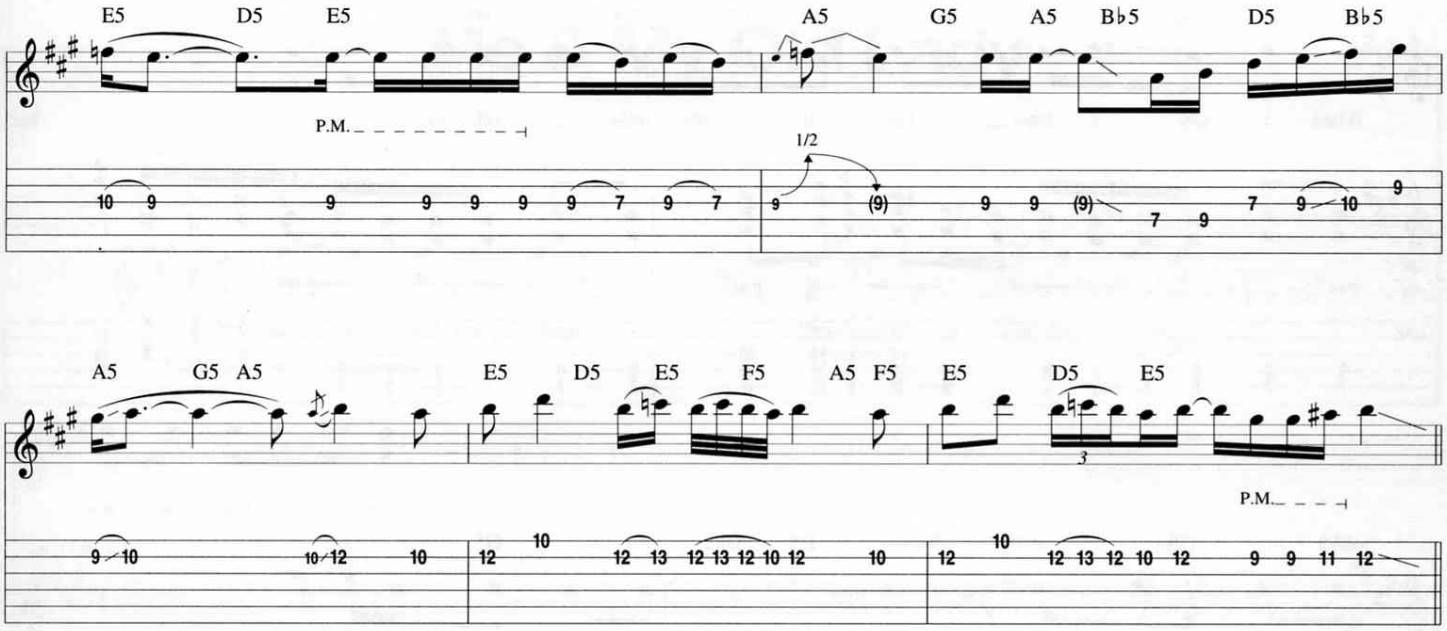




Guitar Solo

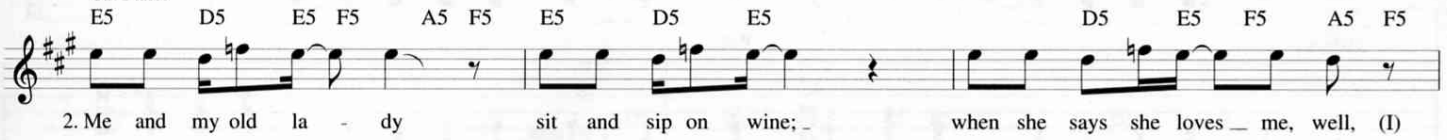
Gtr. 1: w/ Rhy. Fig. 2, simile



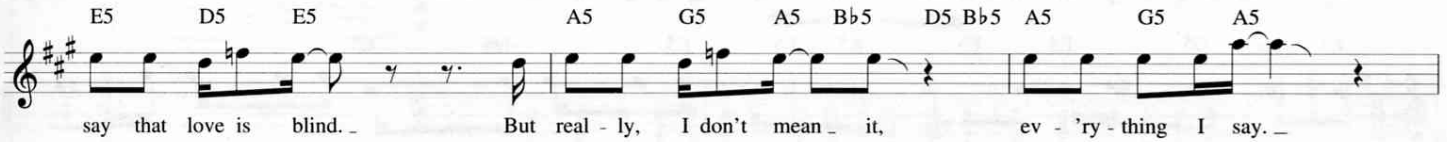


Verse

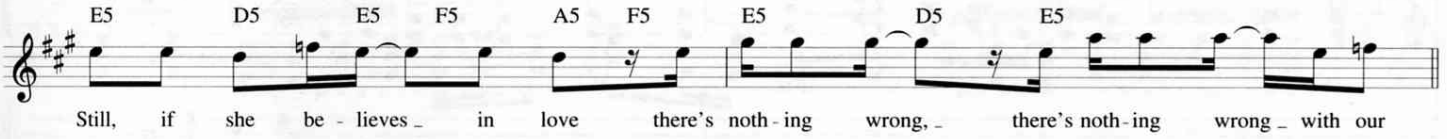
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2 tacet



2. Me and my old la - dy sit and sip on wine; _ when she says she loves _ me, well, (I)

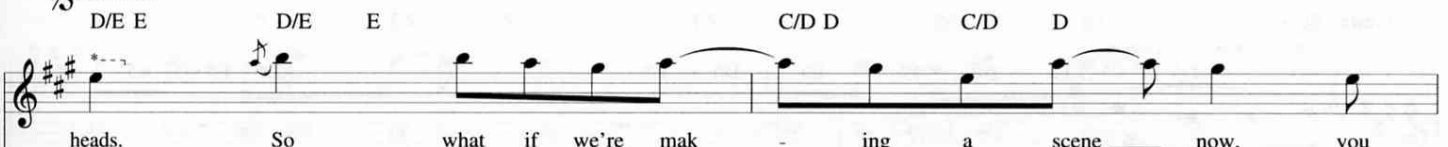


say that love is blind. _ But real - ly, I don't mean _ it, ev - 'ry - thing I say. _



Still, if she be - lieves _ in love there's noth - ing wrong, _ there's noth - ing wrong _ with our

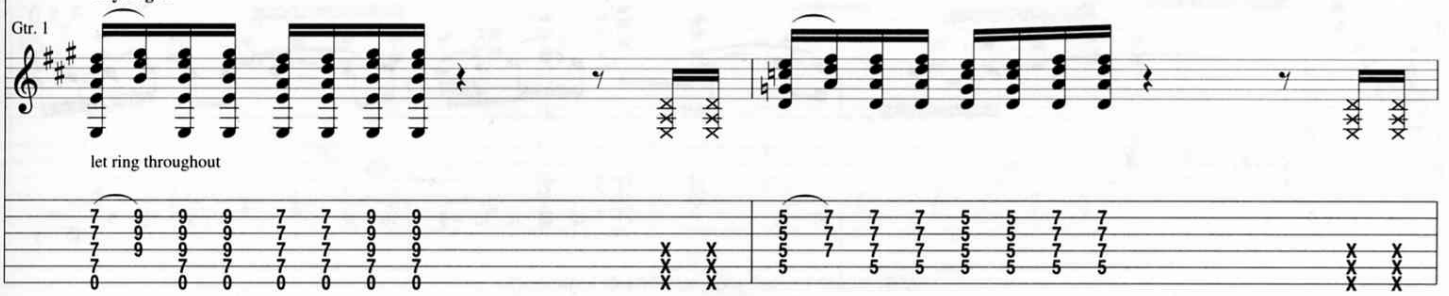
𝄋 Chorus



heads. So what if we're mak - ing a scene ____ now, you

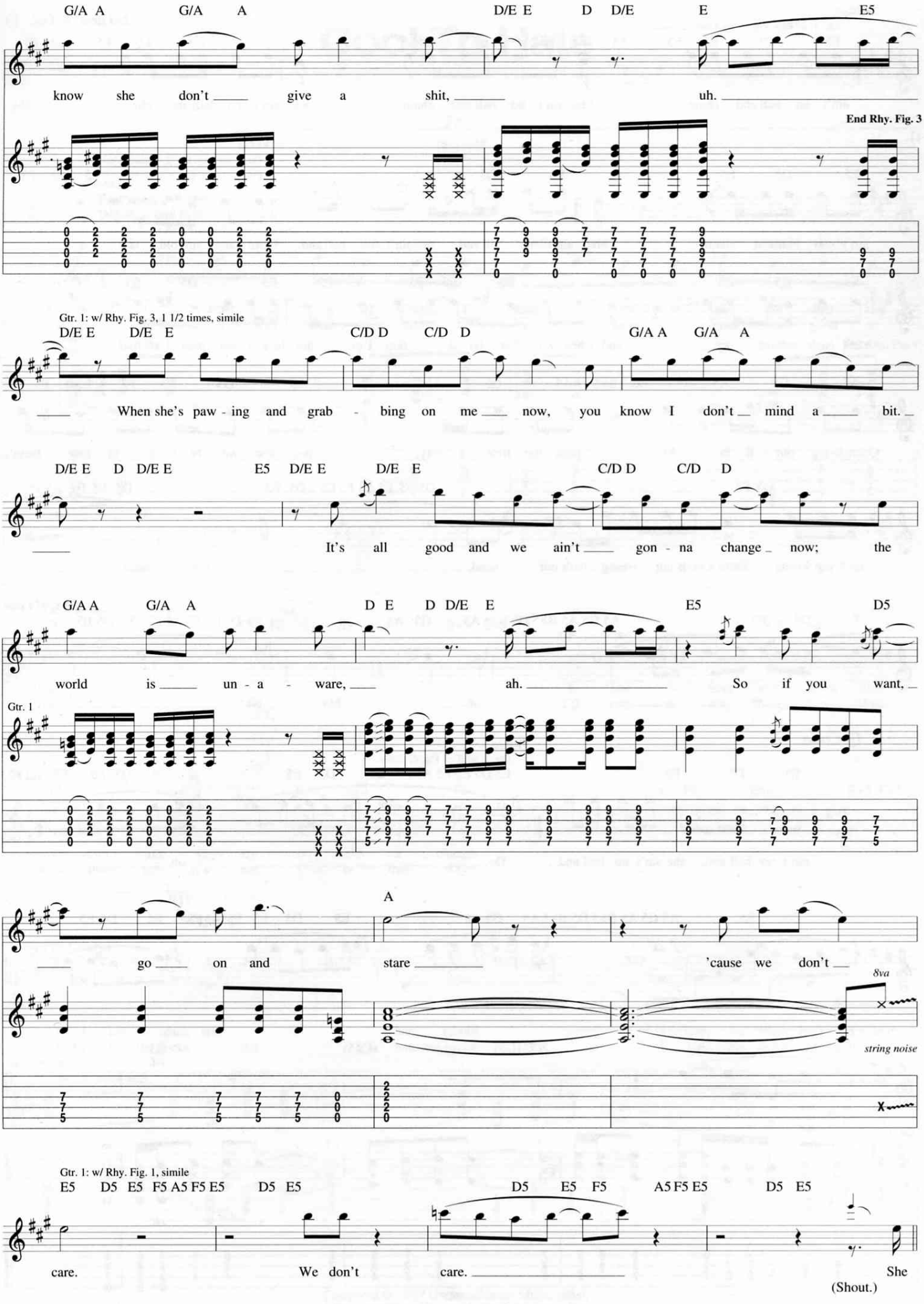
Rhy. Fig. 3

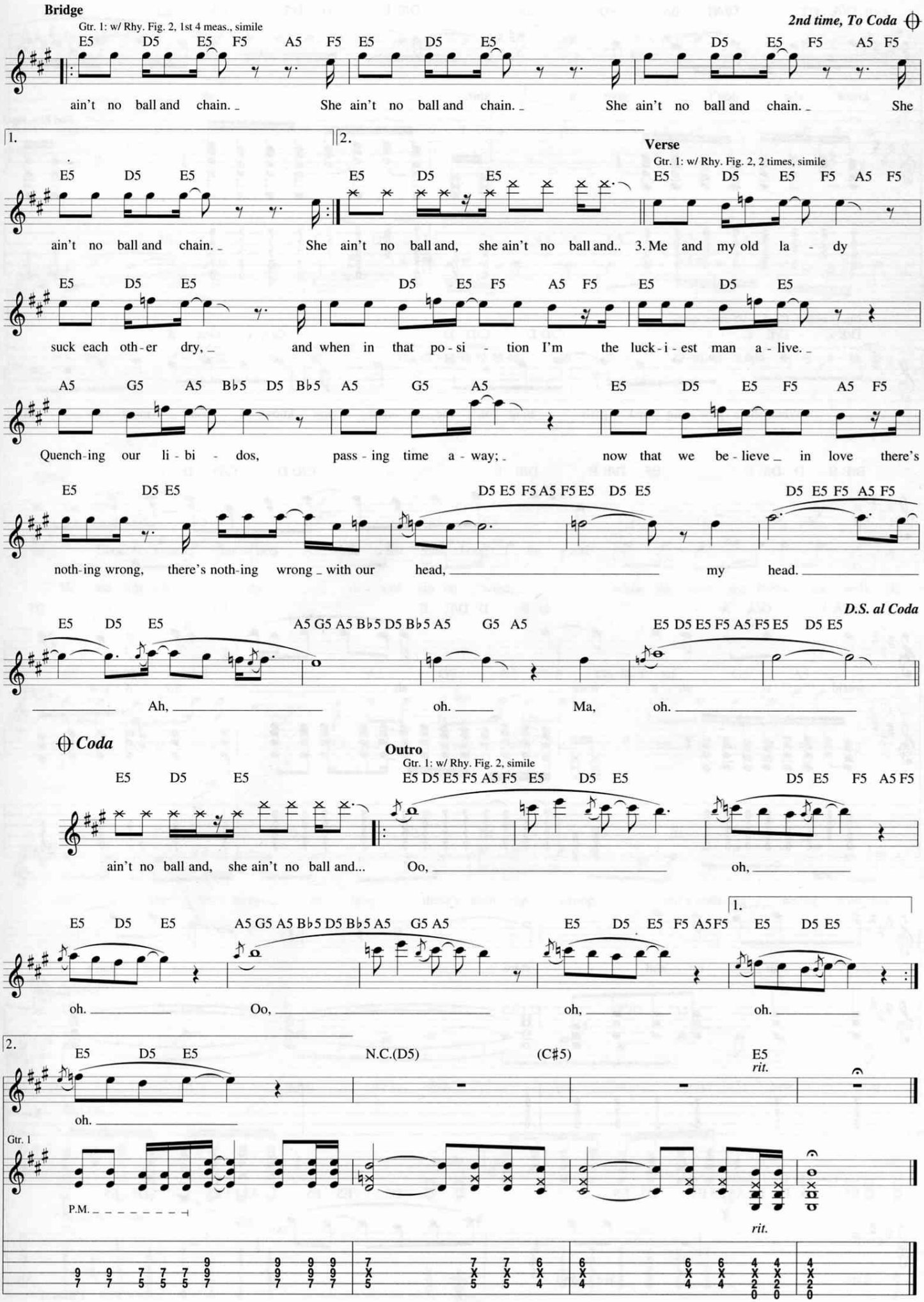
Gtr. 1



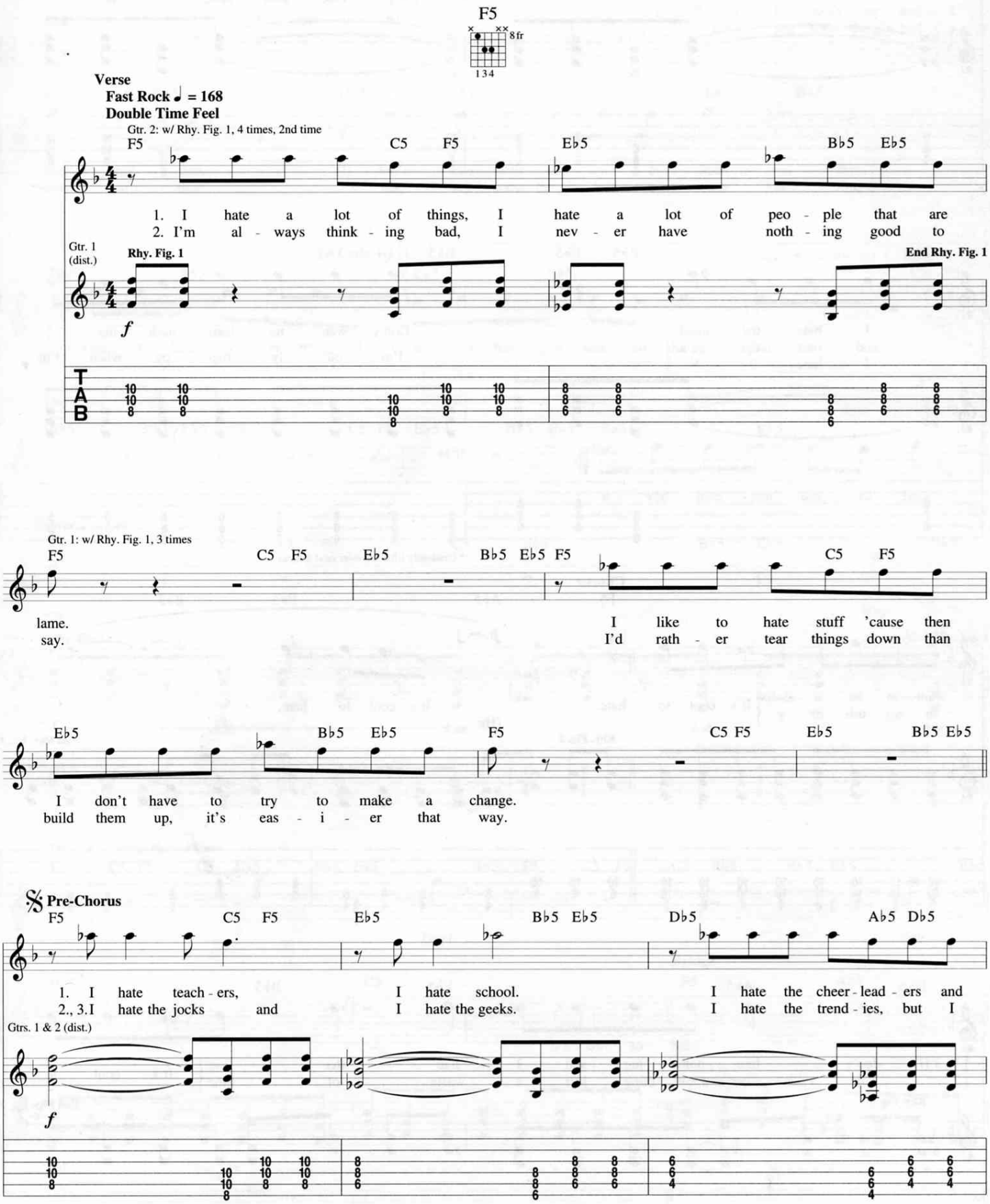
let ring throughout

* Sung 1st time only.


G/A A G/A A D/E E D D/E E E5
know she don't give a shit, uh.
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3, 1 1/2 times, simile
D/E E D/E E C/D D C/D D G/A A G/A A
When she's paw - ing and grab - bing on me now, you know I don't mind a bit.
D/E E D D/E E E5 D/E E D/E E C/D D C/D D
It's all good and we ain't gon - na change now; the
G/A A G/A A D E D D/E E E5 D5
world is un - a - ware, ah. So if you want,
Gtr. 1
A
go on and stare 'cause we don't
8va
string noise
Gtr. 1: w/ Rhy. Fig. 1, simile
E5 D5 E5 F5 A5 F5 E5 D5 E5 D5 E5 F5 A5 F5 E5 D5 E5
care. We don't care. She
(Shout.)


Bridge
Gtr. 1: w/ Rhy. Fig. 2, 1st 4 meas., simile
2nd time, To Coda
ain't no ball and chain. She ain't no ball and chain. She ain't no ball and chain. She
1.
2.
Verse
Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
ain't no ball and chain. She ain't no ball and, she ain't no ball and.. 3. Me and my old la - dy
suck each oth-er dry, and when in that po-si - tion I'm the luck-i-est man a-live.
Quench-ing our li-bi - dos, pass-ing time a-way; now that we be-lieve in love there's
noth-ing wrong, there's noth-ing wrong with our head, my head.
D.S. al Coda
Ah, oh. Ma, oh.
Coda
Outro
Gtr. 1: w/ Rhy. Fig. 2, simile
ain't no ball and, she ain't no ball and... Oo, oh,
oh. Oo, oh, oh.
oh.
N.C.(D5)
(C♯5)
rit.
Gtr. 1
P.M.
rit.

Cool To Hate



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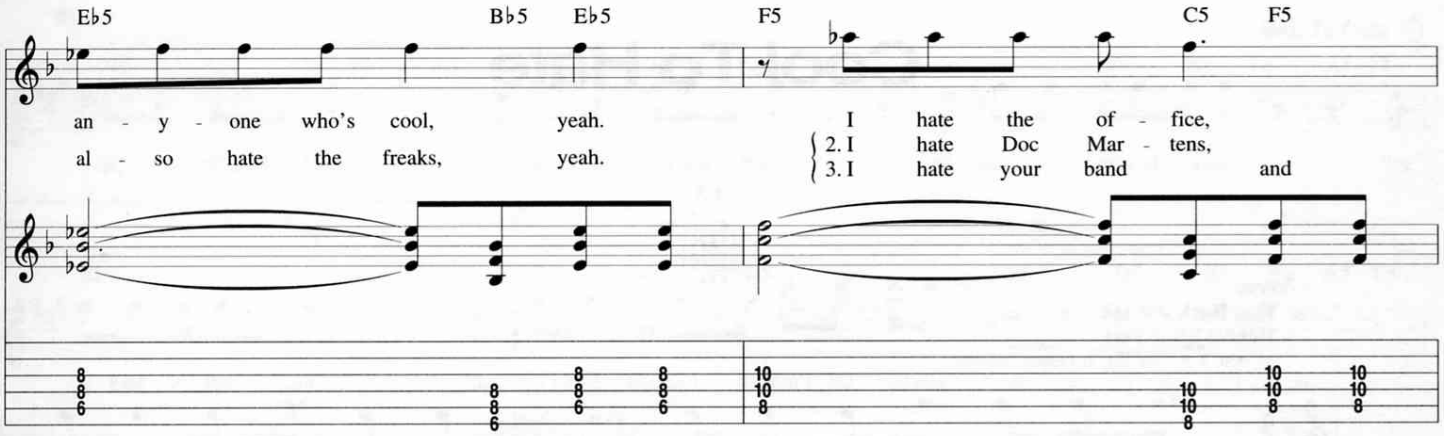
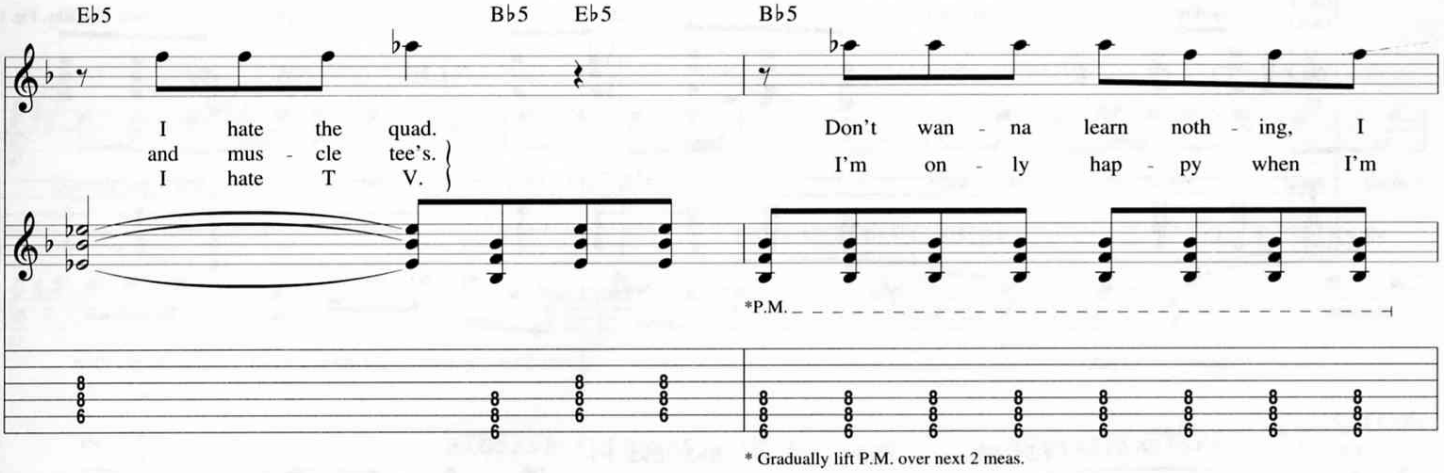
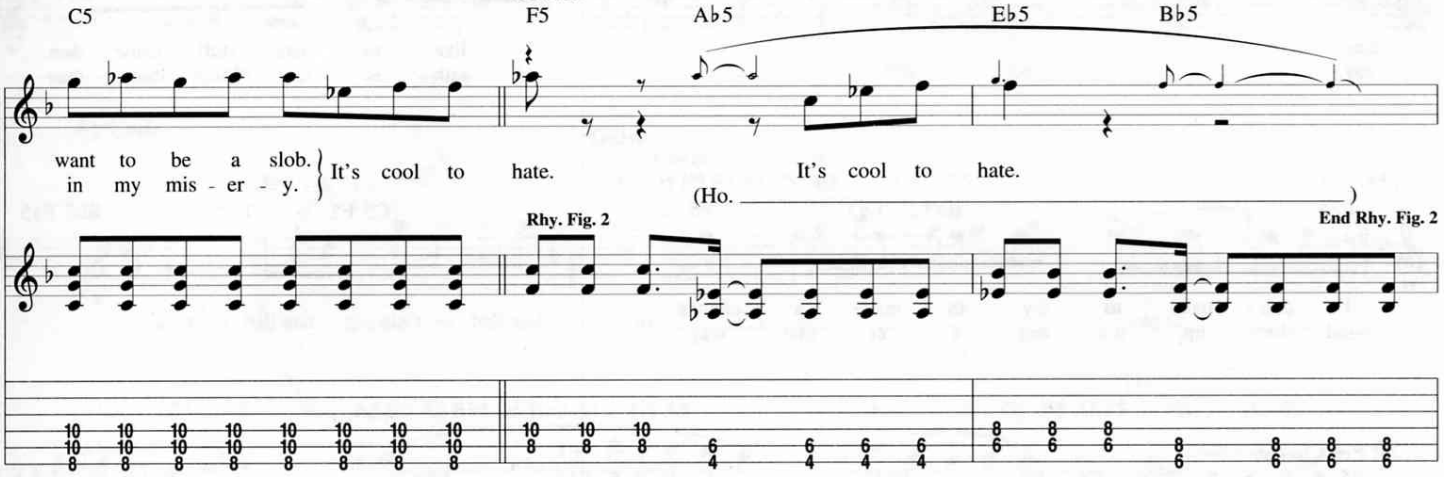
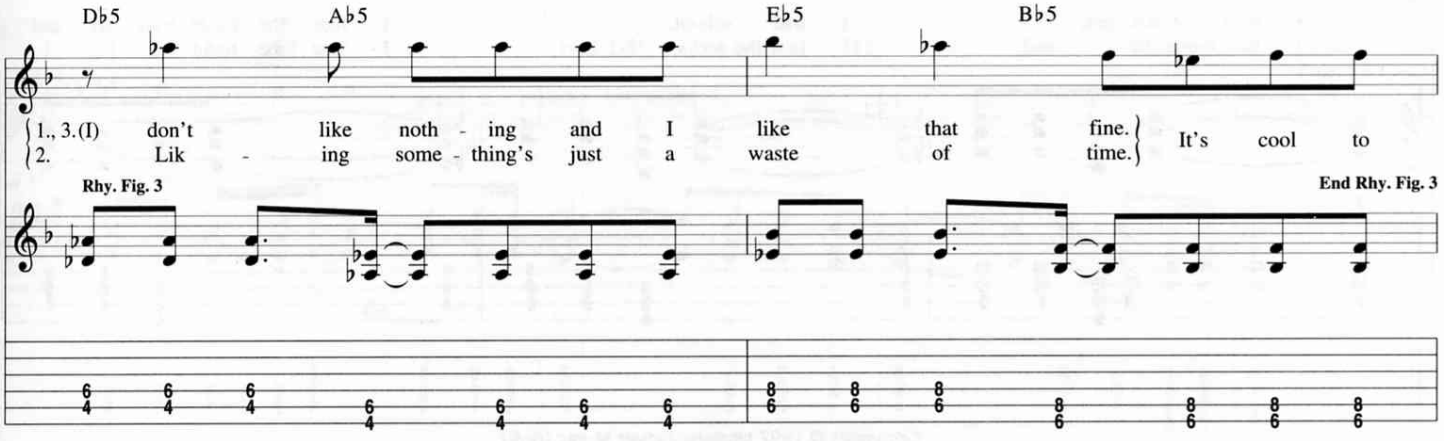


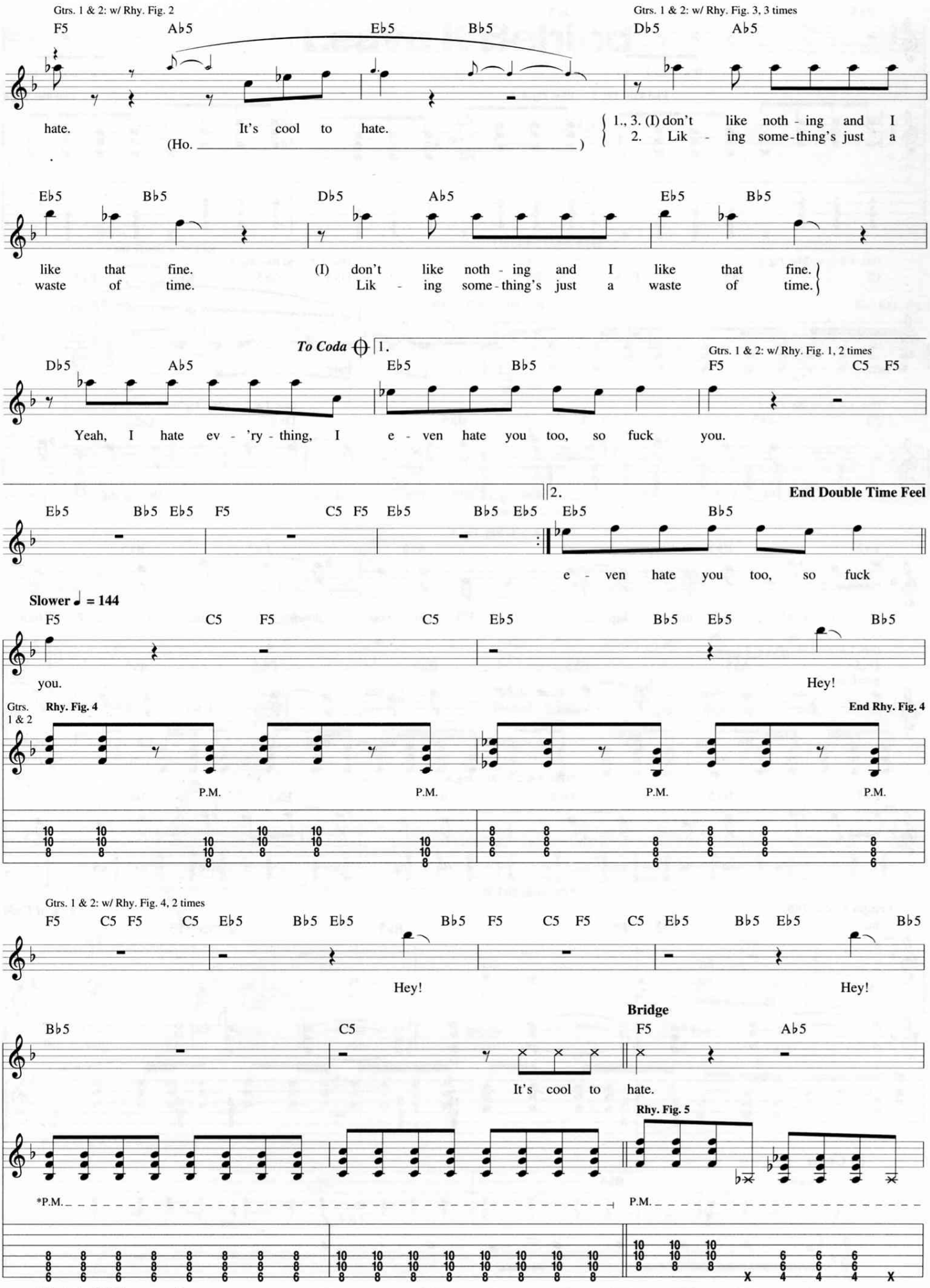


* Gradually lift P.M. over next 2 meas.

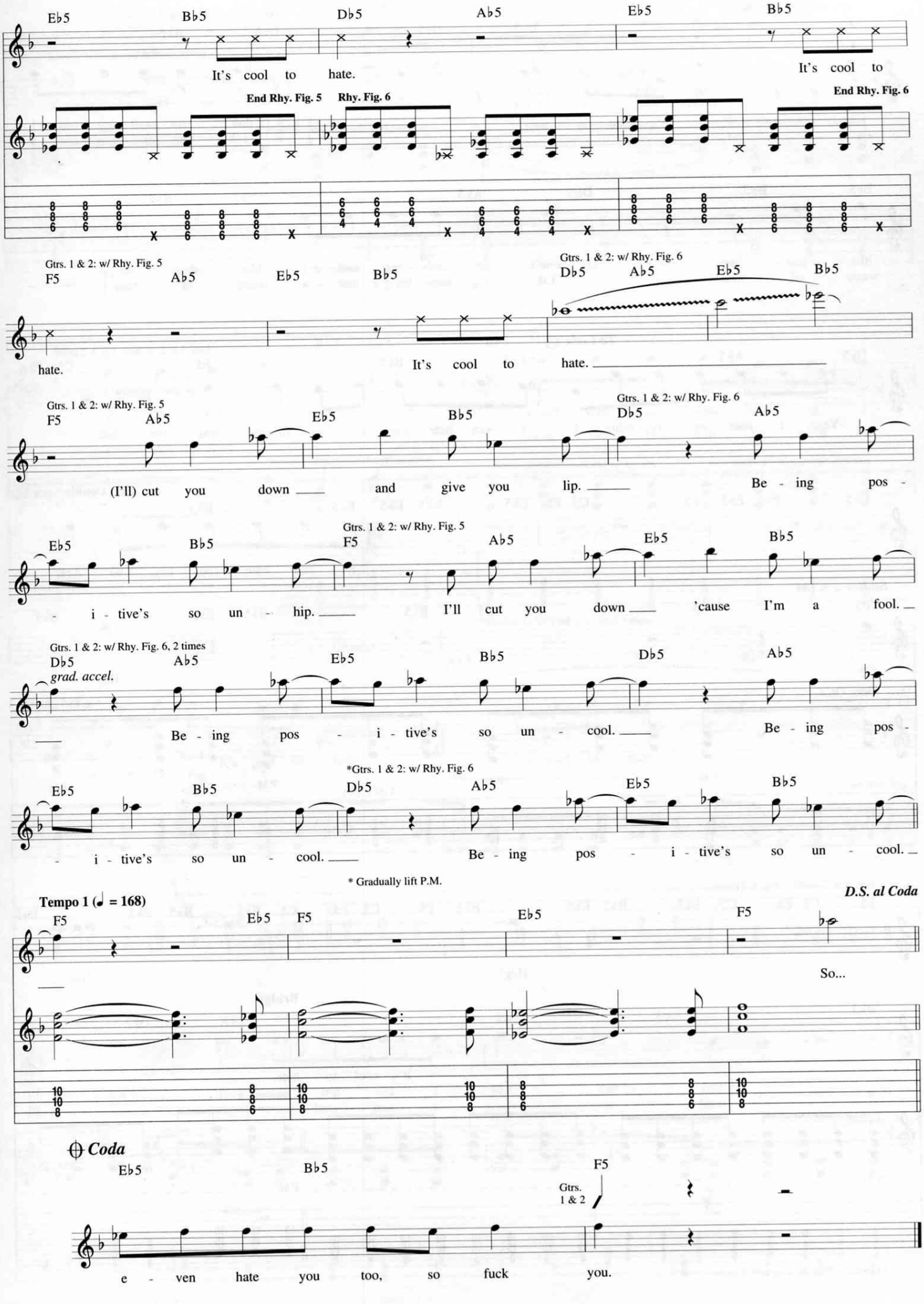
Chorus



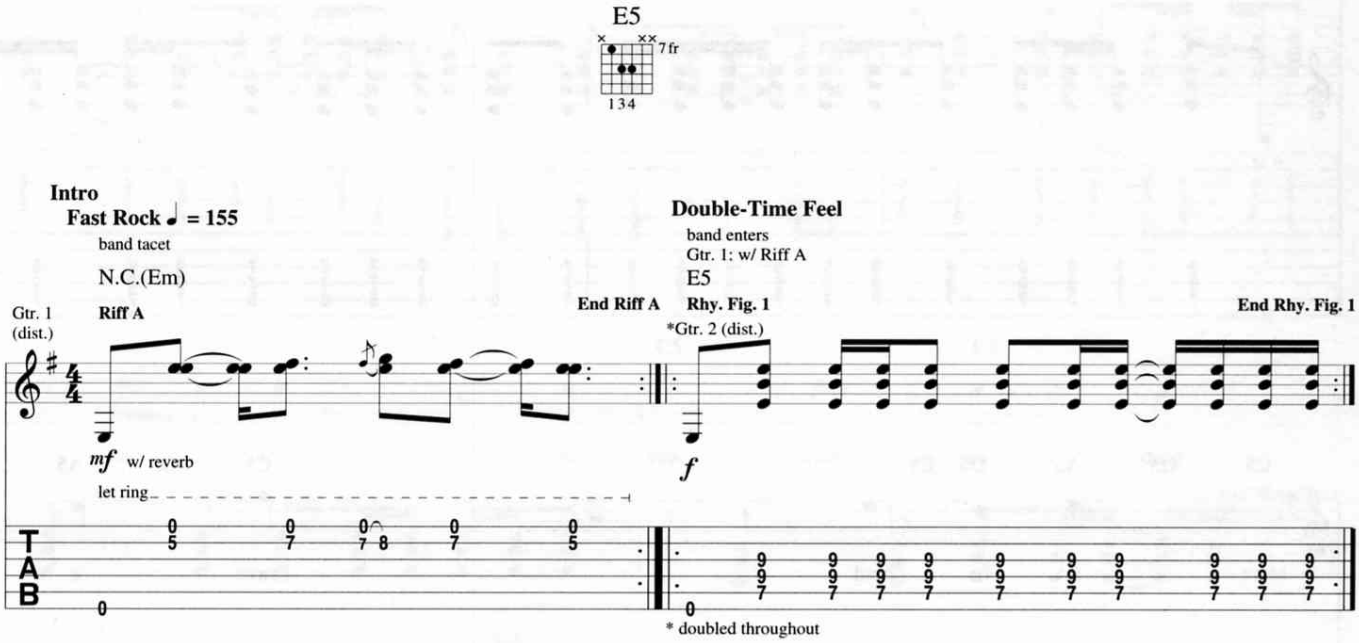


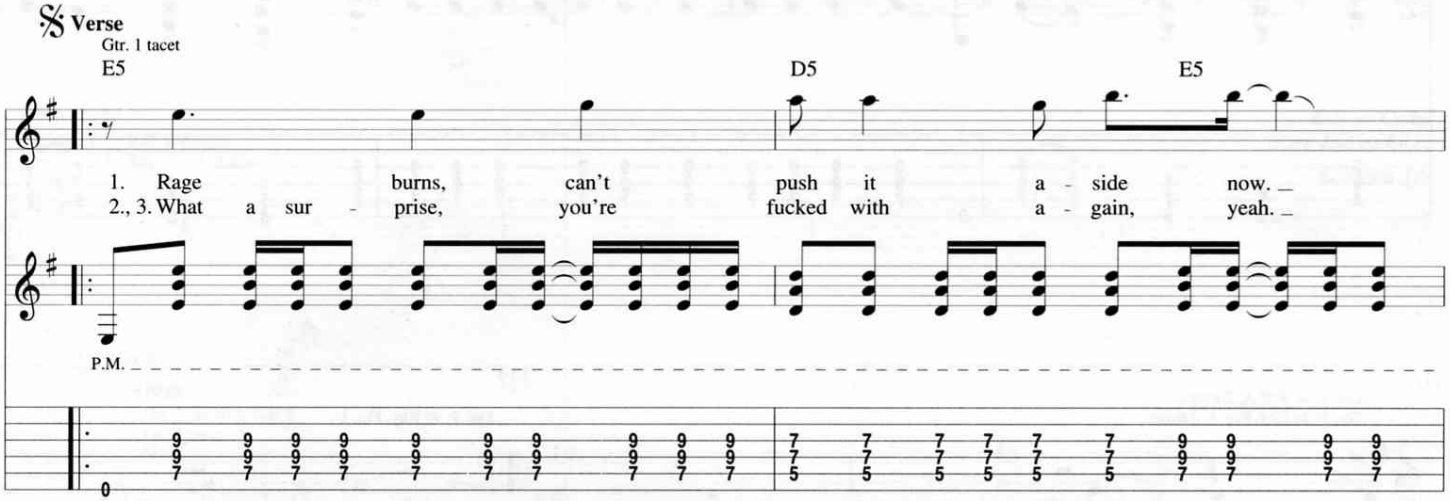


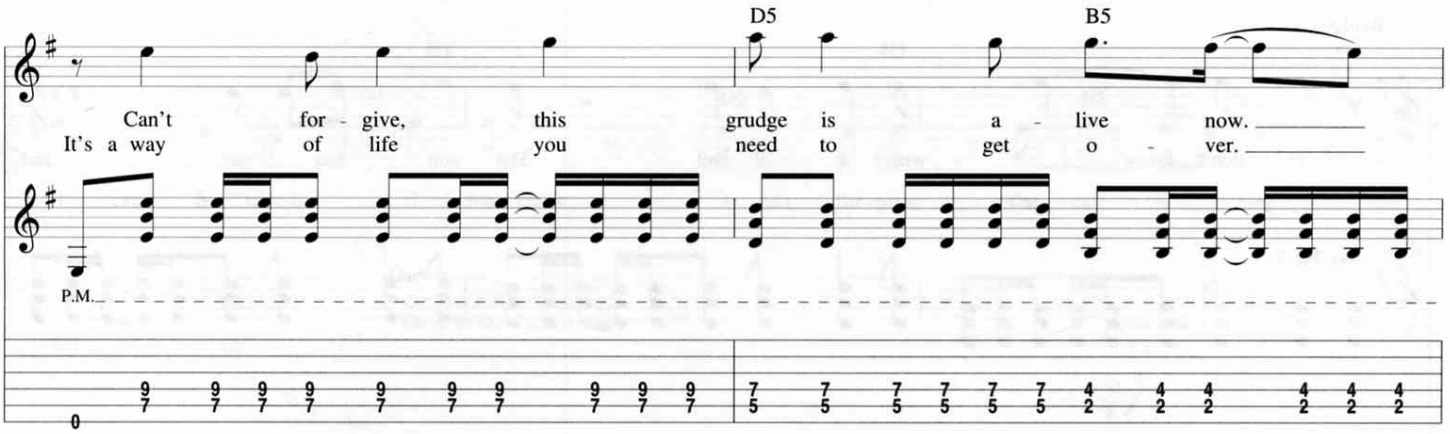
* Gradually lift P.M. over next 2 meas.


E♭5 B♭5 D♭5 A♭5 E♭5 B♭5
It's cool to hate. It's cool to
End Rhy. Fig. 5 Rhy. Fig. 6 End Rhy. Fig. 6
Gtrs. 1 & 2: w/ Rhy. Fig. 5
F5 A♭5 E♭5 B♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 6
D♭5 A♭5 E♭5 B♭5
hate. It's cool to hate.
Gtrs. 1 & 2: w/ Rhy. Fig. 5
F5 A♭5 E♭5 B♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 6
D♭5 A♭5
(I'll) cut you down and give you lip. Be - ing pos -
E♭5 B♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 5
F5 A♭5 E♭5 B♭5
- i - tive's so un - hip. I'll cut you down 'cause I'm a fool.
Gtrs. 1 & 2: w/ Rhy. Fig. 6, 2 times
D♭5 A♭5 E♭5 B♭5 D♭5 A♭5
grad. accel.
Be - ing pos - i - tive's so un - cool. Be - ing pos -
*Gtrs. 1 & 2: w/ Rhy. Fig. 6
E♭5 B♭5 D♭5 A♭5 E♭5 B♭5
- i - tive's so un - cool. Be - ing pos - i - tive's so un - cool.
* Gradually lift P.M.
D.S. al Coda
Tempo 1 (♩ = 168)
F5 E♭5 F5 E♭5 F5
So...
Coda
E♭5 B♭5 F5
Gtrs. 1 & 2
e - ven hate you too, so fuck you.

Leave It Behind







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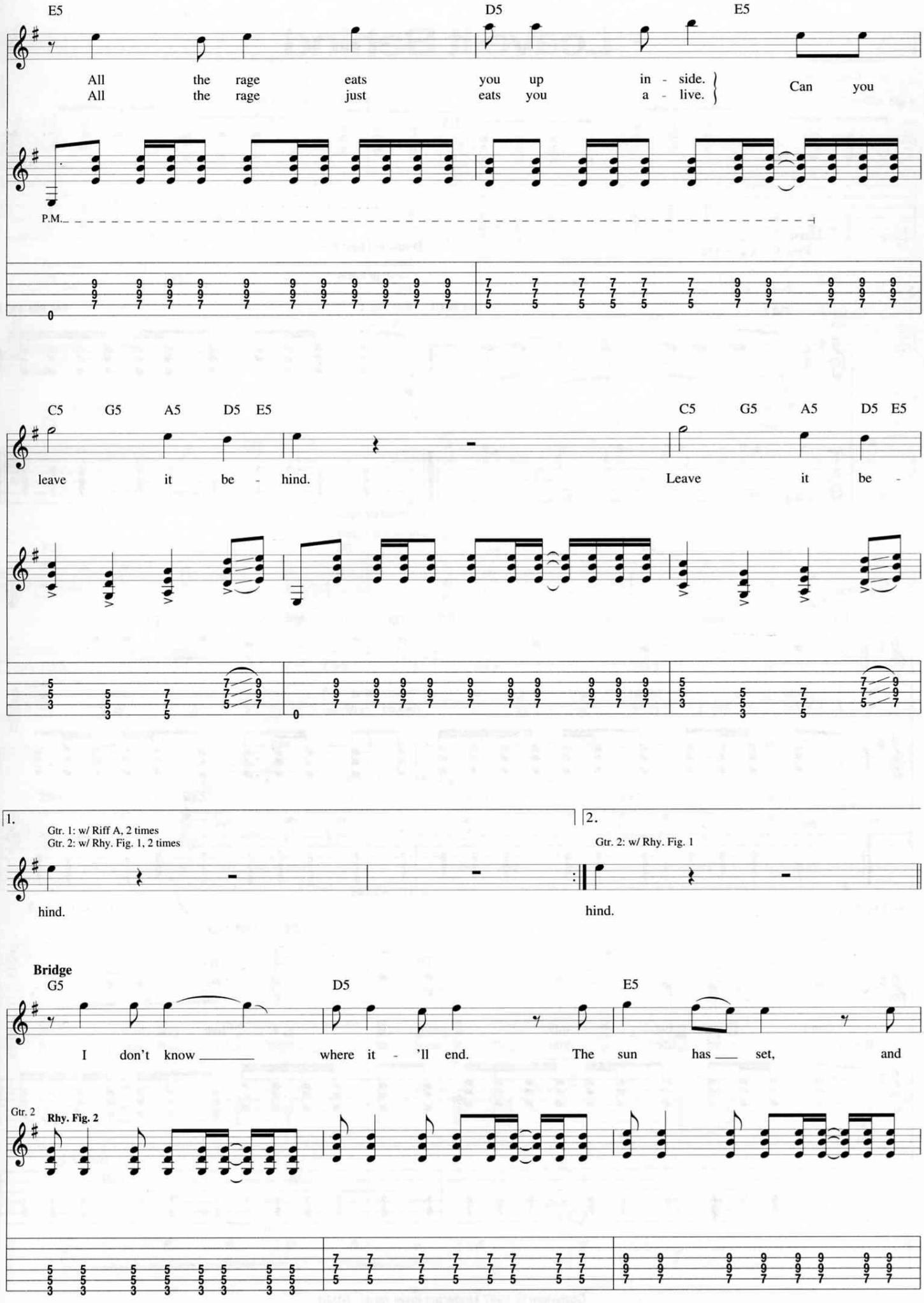
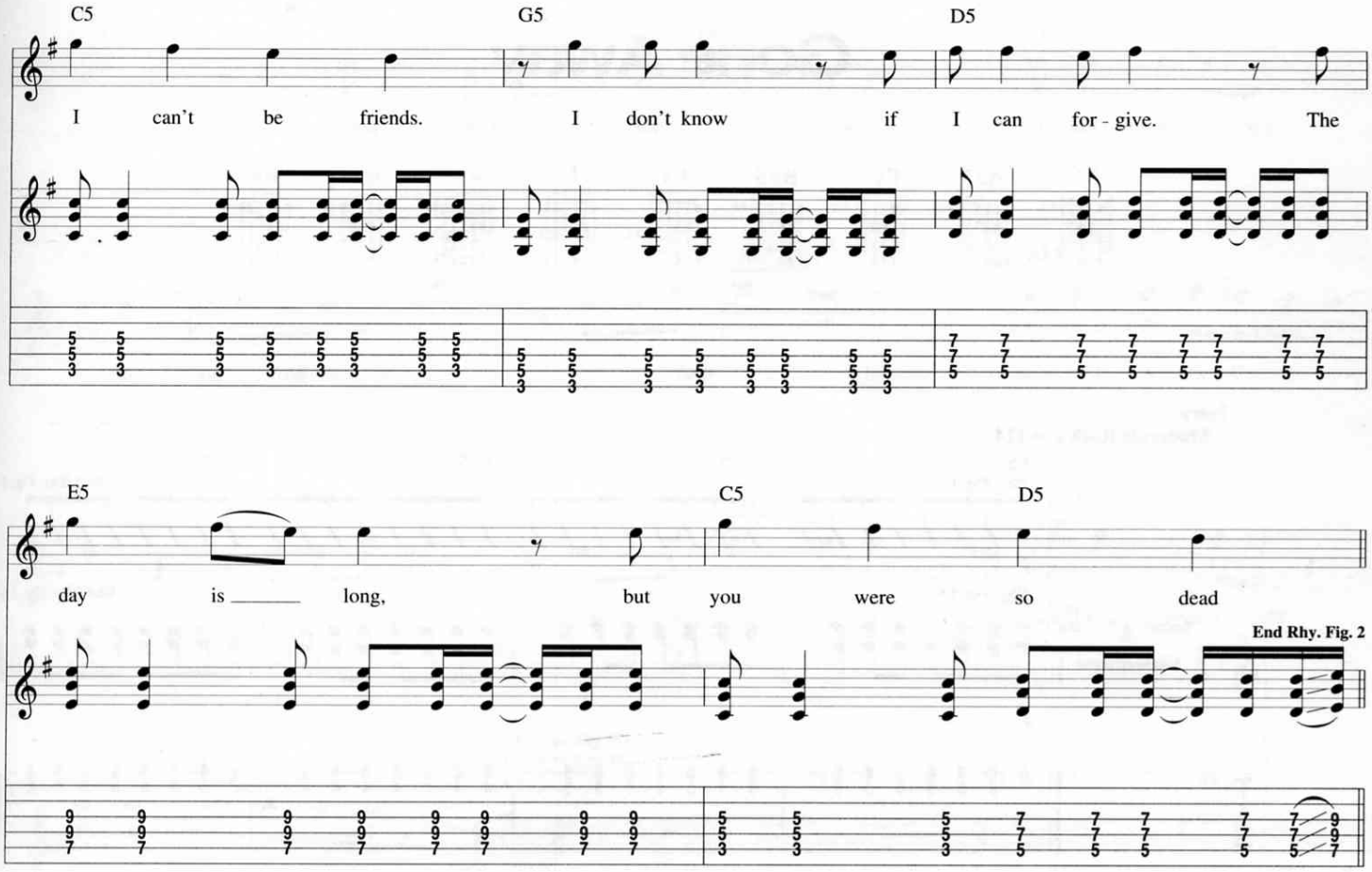
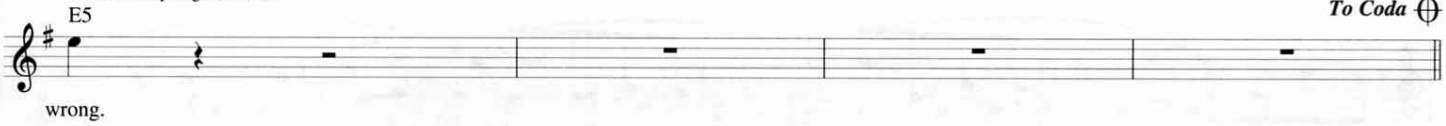

E5
D5
E5
All the rage eats you up in - side.
All the rage just eats you a - live.
Can you
P.M.
C5 G5 A5 D5 E5
C5 G5 A5 D5 E5
leave it be - hind.
Leave it be -
1.
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 2 times
2.
Gtr. 2: w/ Rhy. Fig. 1
hind.
hind.
Bridge
G5
D5
E5
I don't know ___ where it - 'll end. The sun has ___ set, and
Gtr. 2
Rhy. Fig. 2



Interlude

Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times

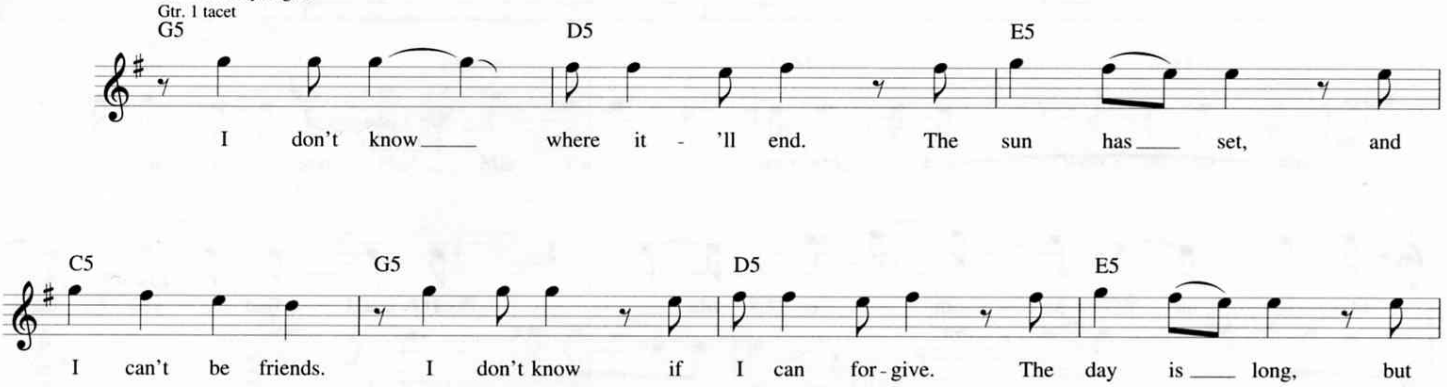
D.S. al Coda
(take 2nd ending)
To Coda



Coda

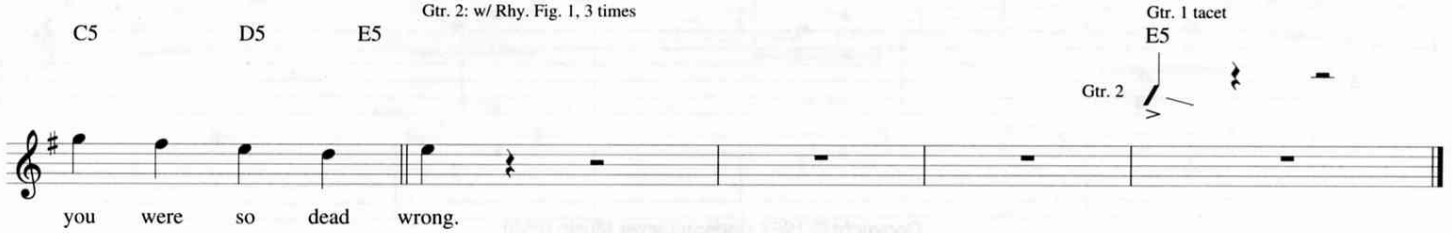
Bridge

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 1 tacet

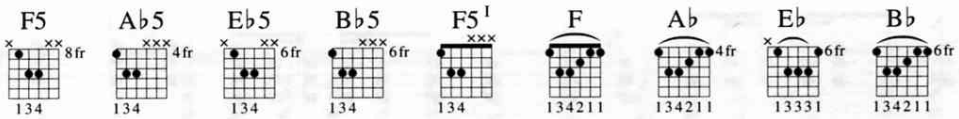


Outro

Gtr. 1: w/ Riff A, 3 times
Gtr. 2: w/ Rhy. Fig. 1, 3 times

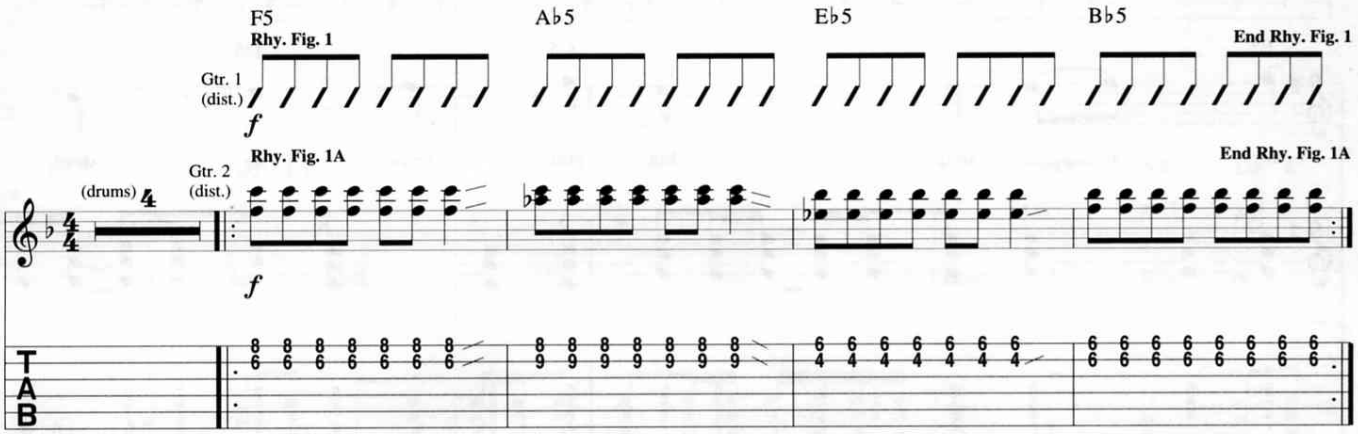


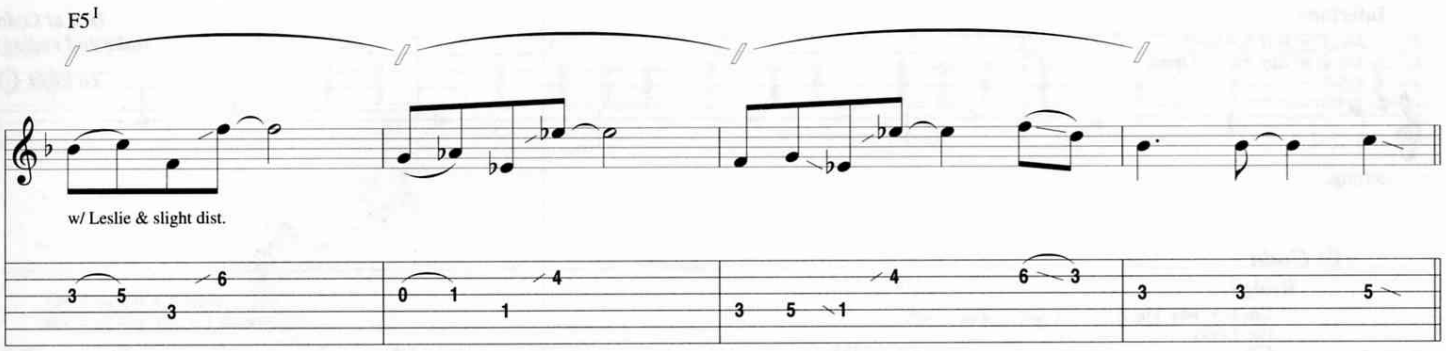
Gone Away



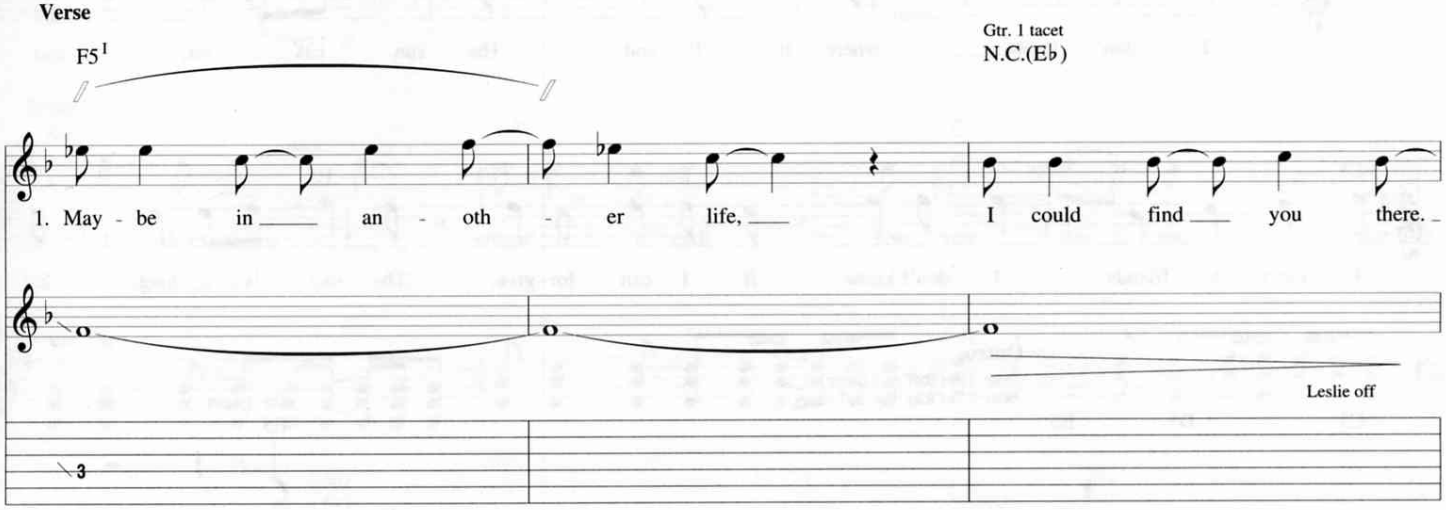
Intro

Moderate Rock ♩ = 114





Verse



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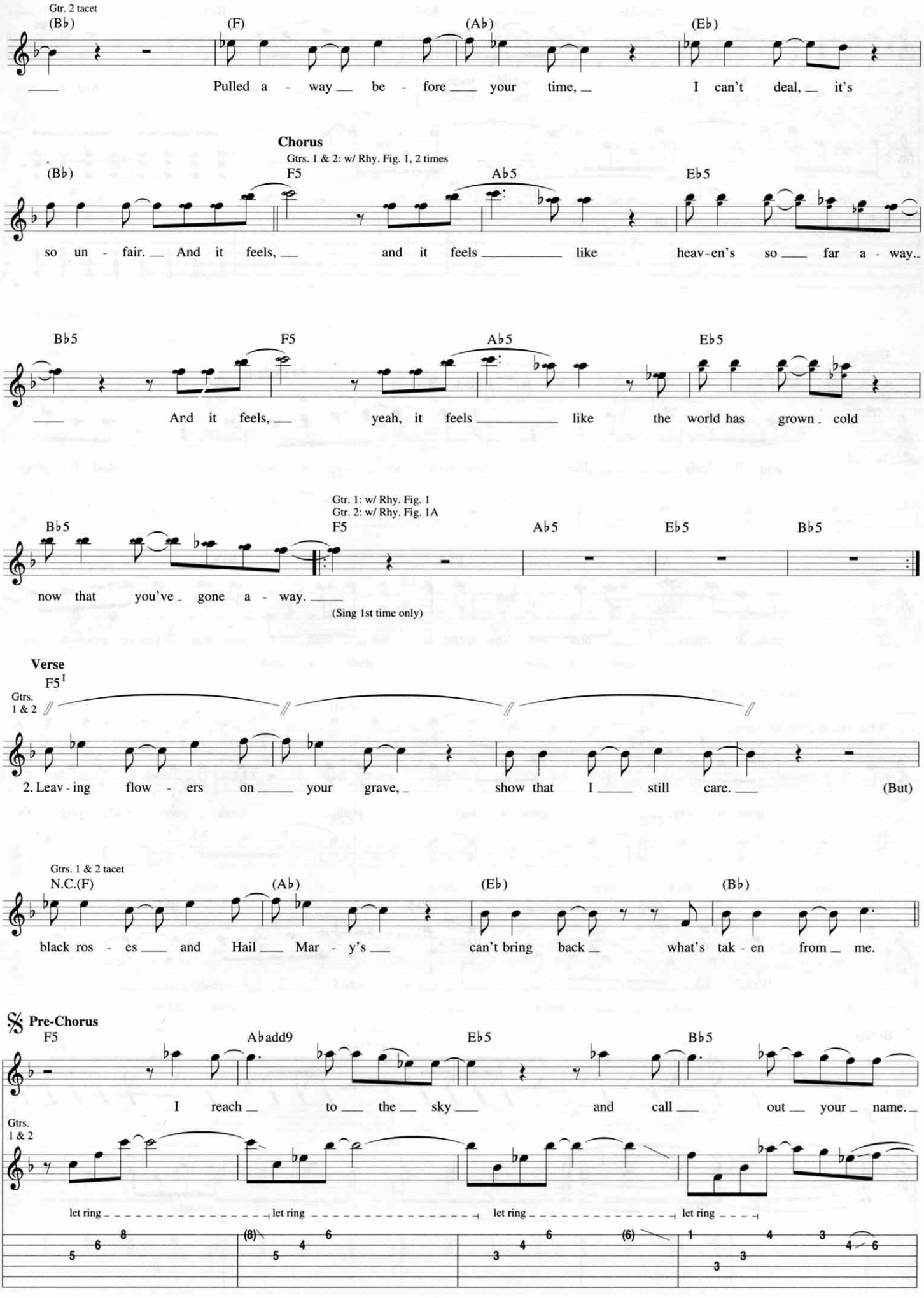
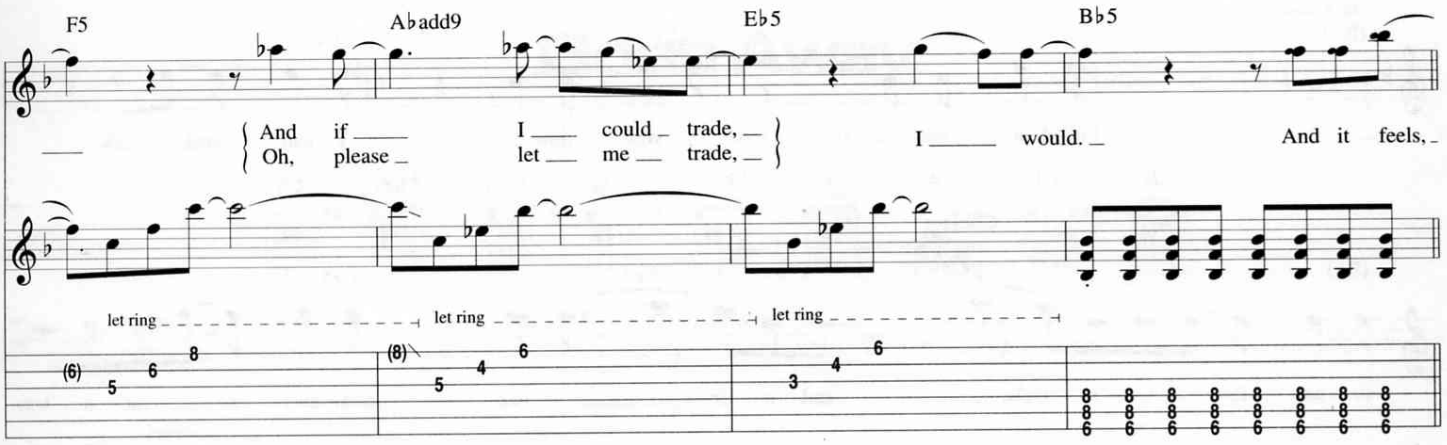
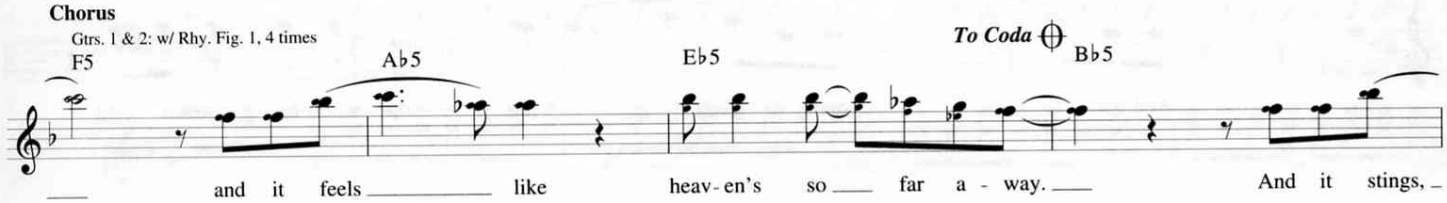
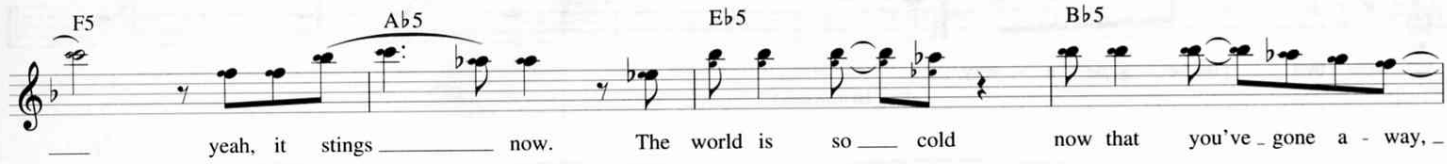

Gtr. 2 tacet
(B♭)
(F)
(A♭)
(E♭)
Pulled a - way be - fore your time, I can't deal, it's
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
(B♭)
F5
A♭5
E♭5
so un - fair. And it feels, and it feels like heav-en's so far a - way.
B♭5
F5
A♭5
E♭5
And it feels, yeah, it feels like the world has grown cold
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A
B♭5
F5
A♭5
E♭5
B♭5
now that you've gone a - way.
(Sing 1st time only)
Verse
F5
Gtrs. 1 & 2
2. Leav - ing flow - ers on your grave, show that I still care. (But)
Gtrs. 1 & 2 tacet
N.C.(F)
(A♭)
(E♭)
(B♭)
black ros - es and Hail Mar - y's can't bring back what's tak - en from me.
Pre-Chorus
F5
A♭add9
E♭5
B♭5
I reach to the sky and call out your name.
Gtrs. 1 & 2
let ring
let ring
let ring
let ring



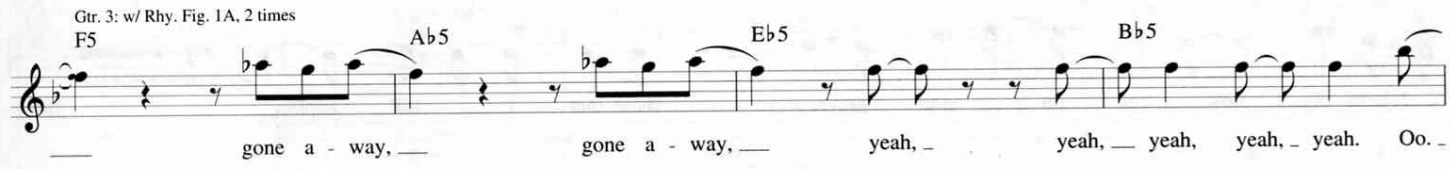
Chorus

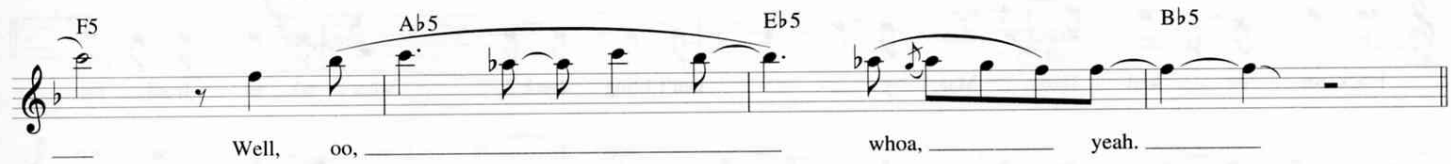
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times



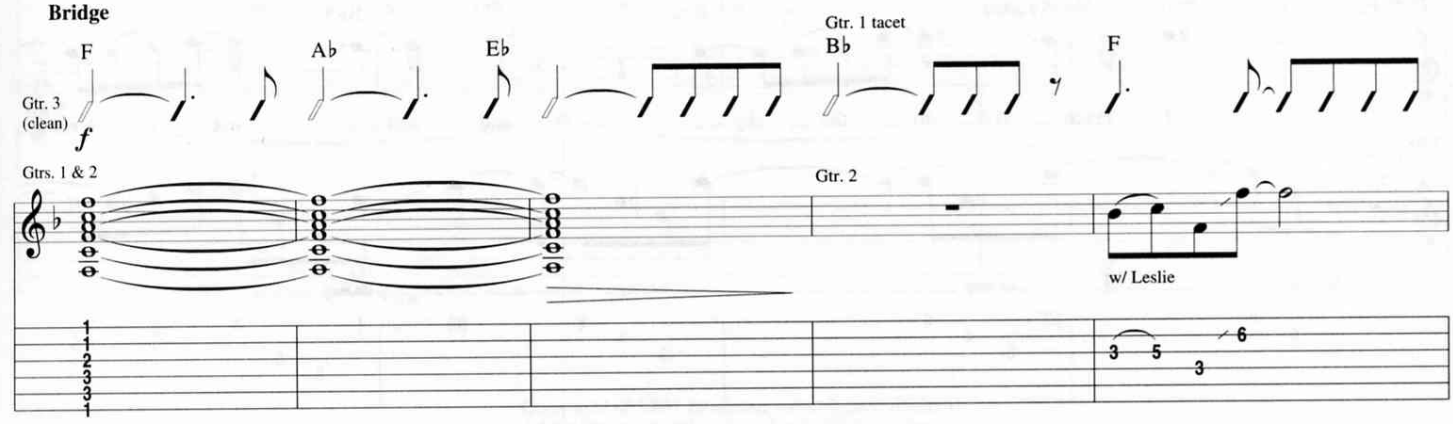


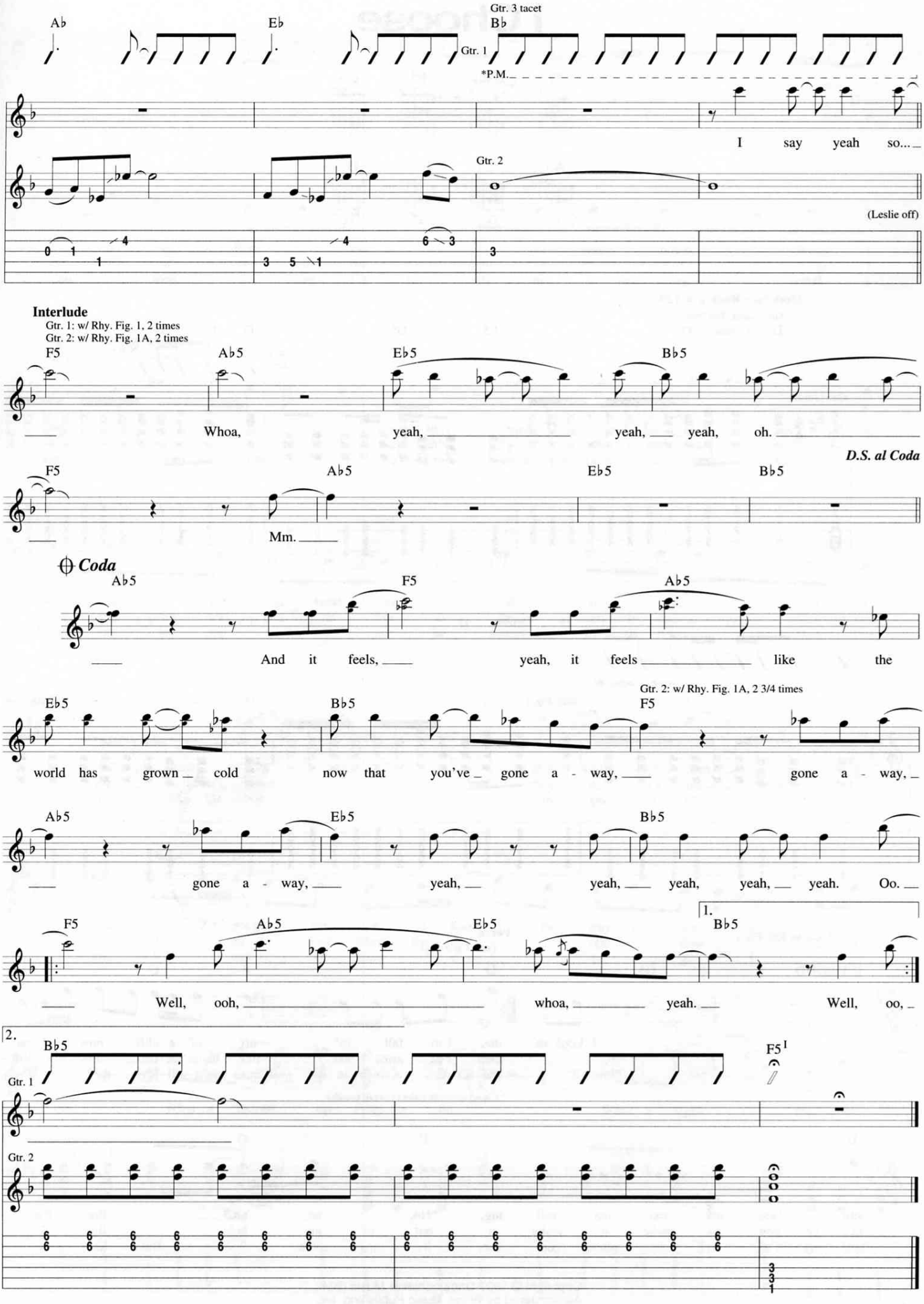
Gtr. 3: w/ Rhy. Fig. 1A, 2 times



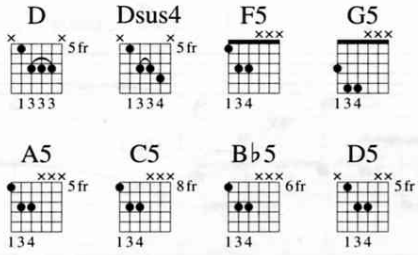


Bridge




Gtr. 3 tacet
Gtr. 1
*P.M.
I say yeah so...
Gtr. 2
(Leslie off)
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1A, 2 times
Whoa, yeah, yeah, yeah, oh.
D.S. al Coda
Mm.
Coda
And it feels, yeah, it feels like the
world has grown cold now that you've gone a - way, gone a - way,
Gtr. 2: w/ Rhy. Fig. 1A, 2 3/4 times
gone a - way, yeah, yeah, yeah, yeah, yeah. Oo.
1.
Well, ooh, whoa, yeah. Well, oo,
2.
Gtr. 1
Gtr. 2

I Choose



Intro

Moderate Rock ♩ = 120

Gtr. 3 tacet, 2nd time

D Dsus4 D F5 G5 D Dsus4 D

Gtr. 2 (dist.)

Gtr. 1 (dist.)

f

F5 G5 D Dsus4 D F5 G5

(cont. in notation)

Rhy. Fig. 1

Gtrs. 1 & 2

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Verse

Gtrs. 1 & 2 tacet

D Dsus4 D F5 G5 * D F G

1. Look at me, I'm fall - in' off of a cliff_ now.__ I can
me, I'm swol - len like a ba-na-na fish_ now.__ I'm
3. Now, if I was-n't such a ween-ie do you think you'd still love_ me? Pre -

* Chord symbols reflect overall tonality.

D F G

still hear my ma - ma yell - ing, "No, no, no."___ But the
nev - er gon - na make it, make it out of my hole.___ But I
tend - ing I'm an air - plane on the liv - ing room floor.__ But like a

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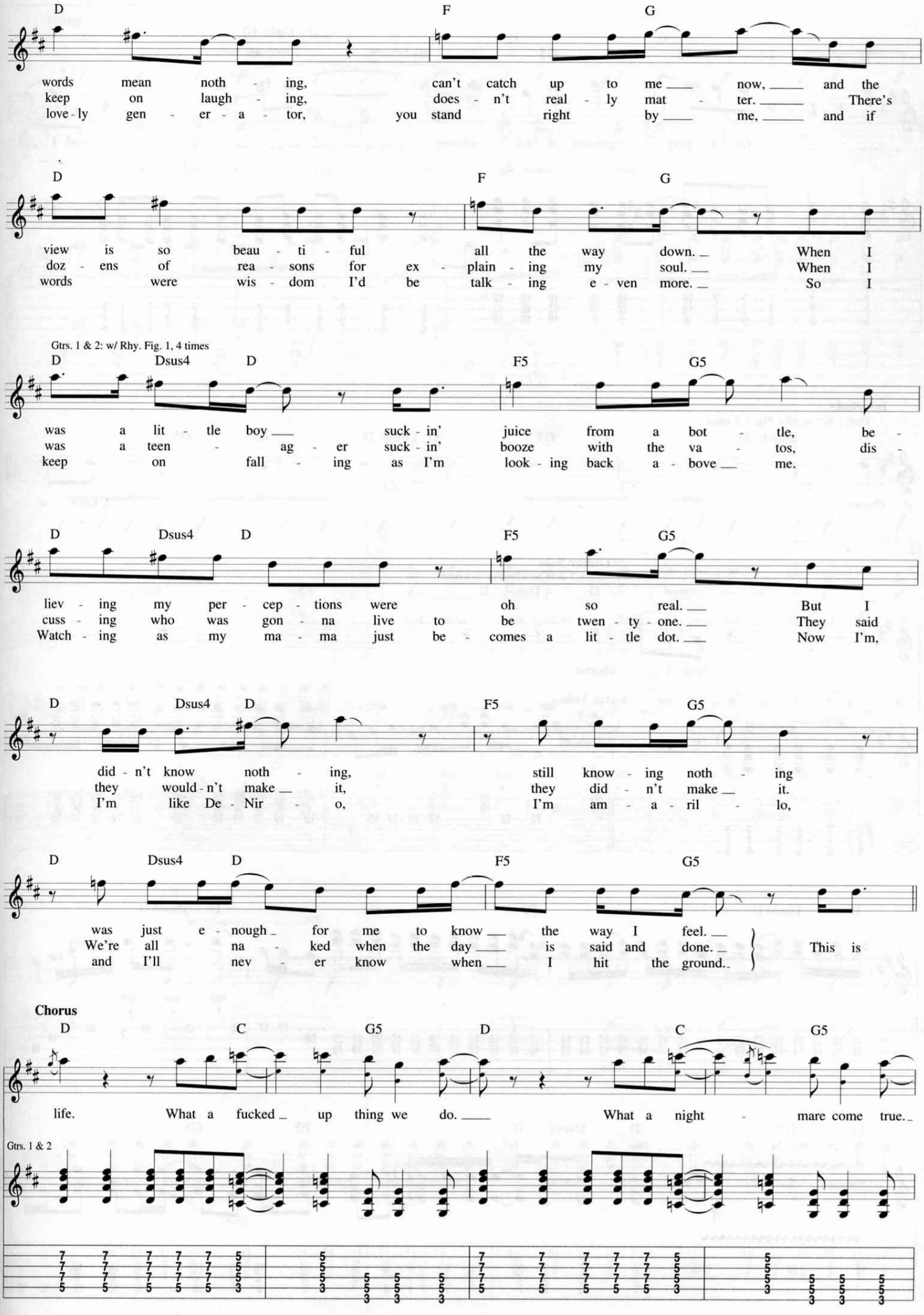
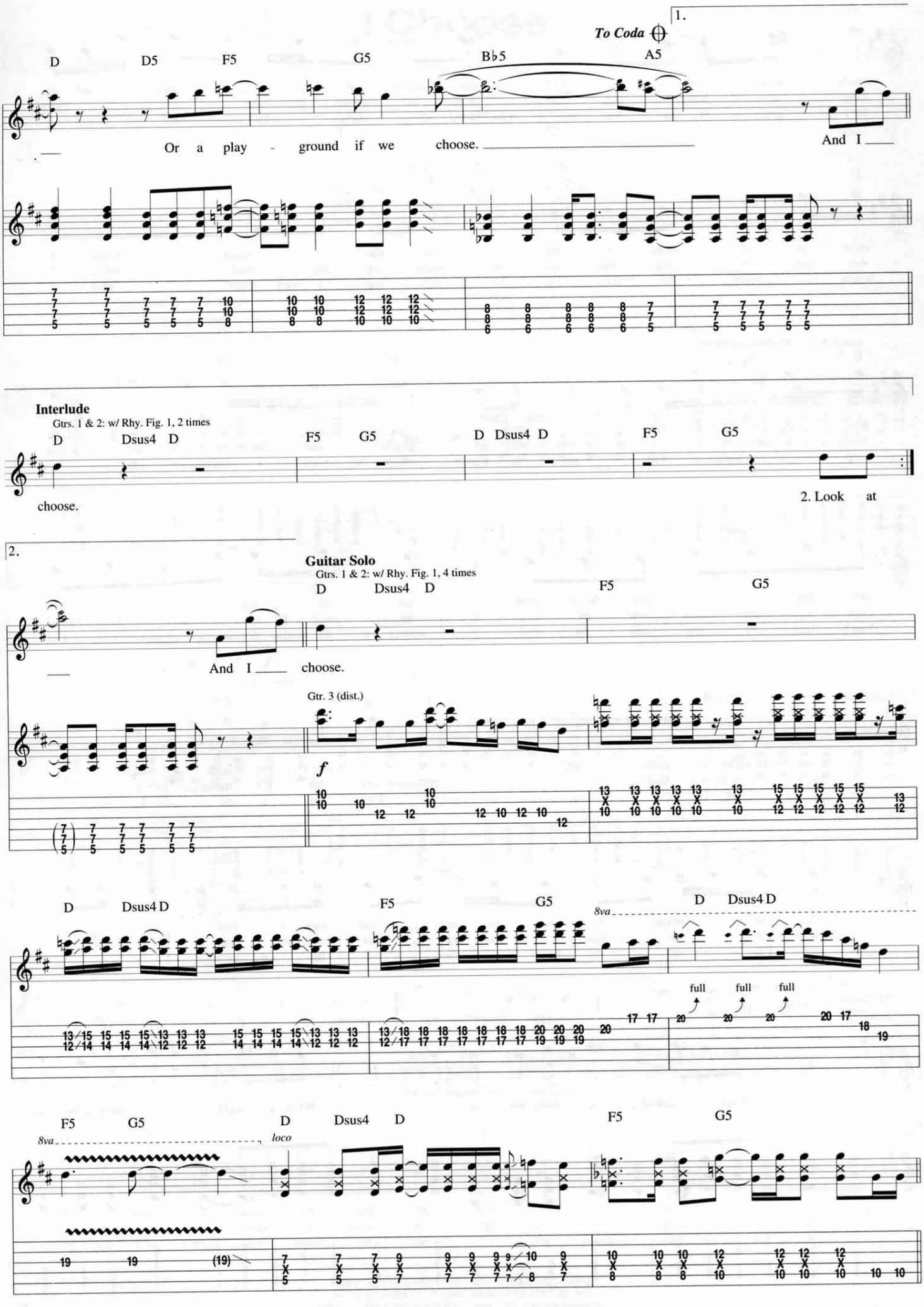
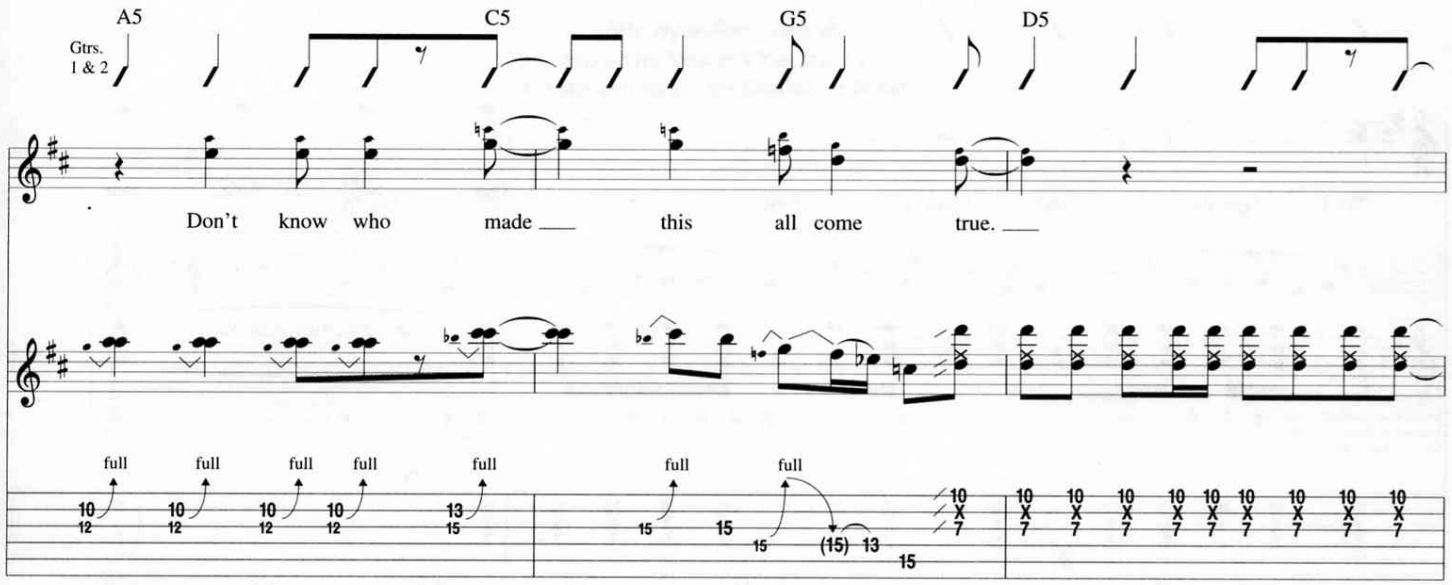
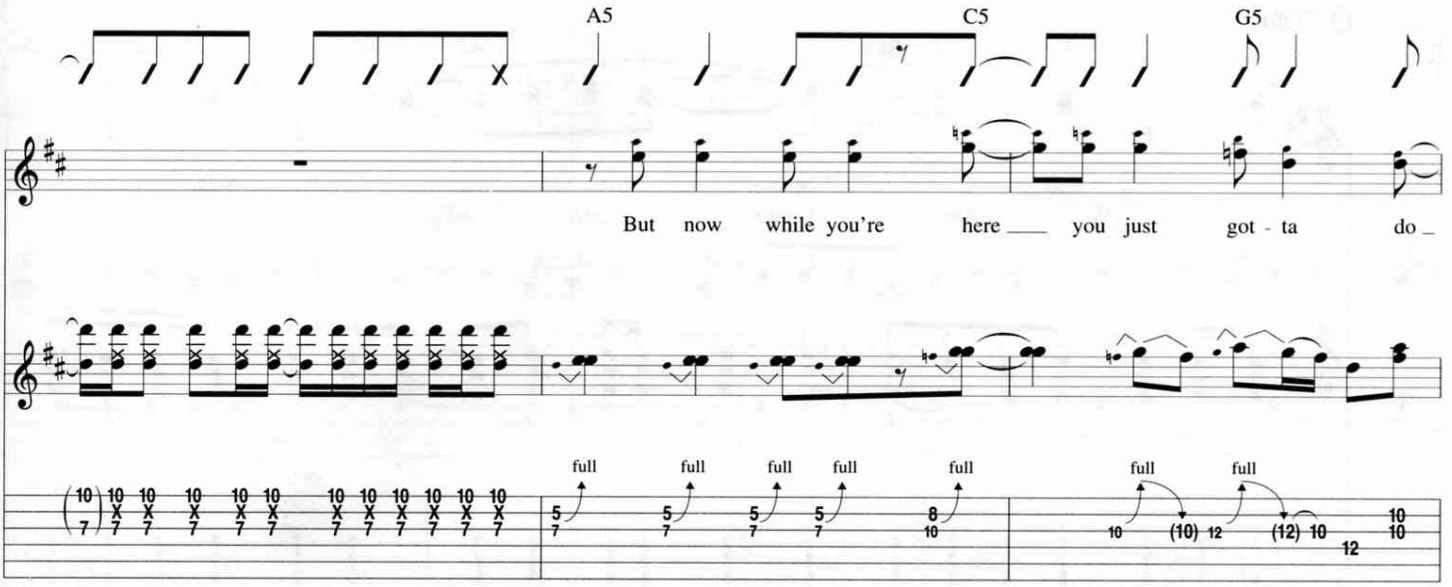
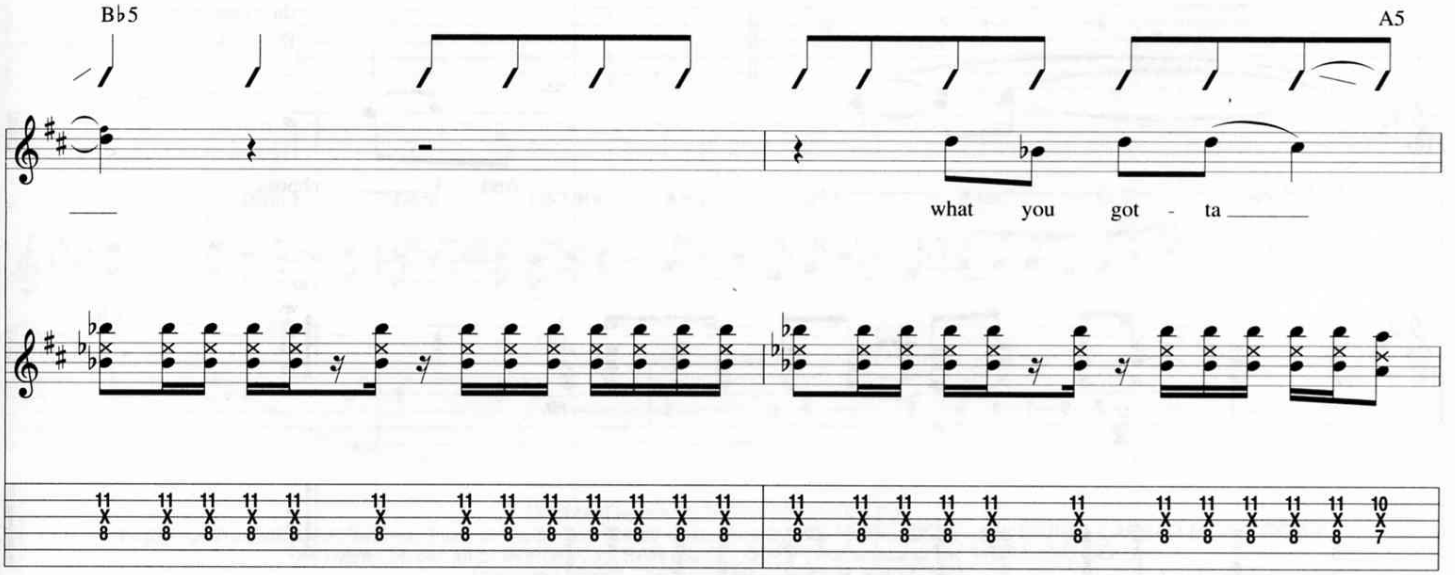

D F G
words mean noth - ing, can't catch up to me now, and the
keep on laugh - ing, does - n't real - ly mat - ter. There's
love - ly gen - er - a - tor, you stand right by me, and if
D F G
view is so beau - ti - ful all the way down. When I
doz - ens of rea - sons for ex - plain - ing my soul. When I
words were wis - dom I'd be talk - ing e - ven more. So I
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
D Dsus4 D F5 G5
was a lit - tle boy suck - in' juice from a bot - tle, be -
was a teen - ag - er suck - in' booze with the va - tos, dis -
keep on fall - ing as I'm look - ing back a - bove me.
D Dsus4 D F5 G5
liev - ing my per - cep - tions were oh so real. But I
cuss - ing who was gon - na live to be twen - ty - one. They said
Watch - ing as my ma - ma just be - comes a lit - tle dot. Now I'm,
D Dsus4 D F5 G5
did - n't know noth - ing, still know - ing noth - ing
they would - n't make it, they did - n't make it.
I'm like De - Nir - o, I'm am - a - ril - lo,
D Dsus4 D F5 G5
was just e - nough for me to know the way I feel.
We're all na - ked when the day is said and done. This is
and I'll nev - er know when I hit the ground.
Chorus
D C G5 D C G5
life. What a fucked up thing we do. What a night - mare come true.
Gtrs. 1 & 2

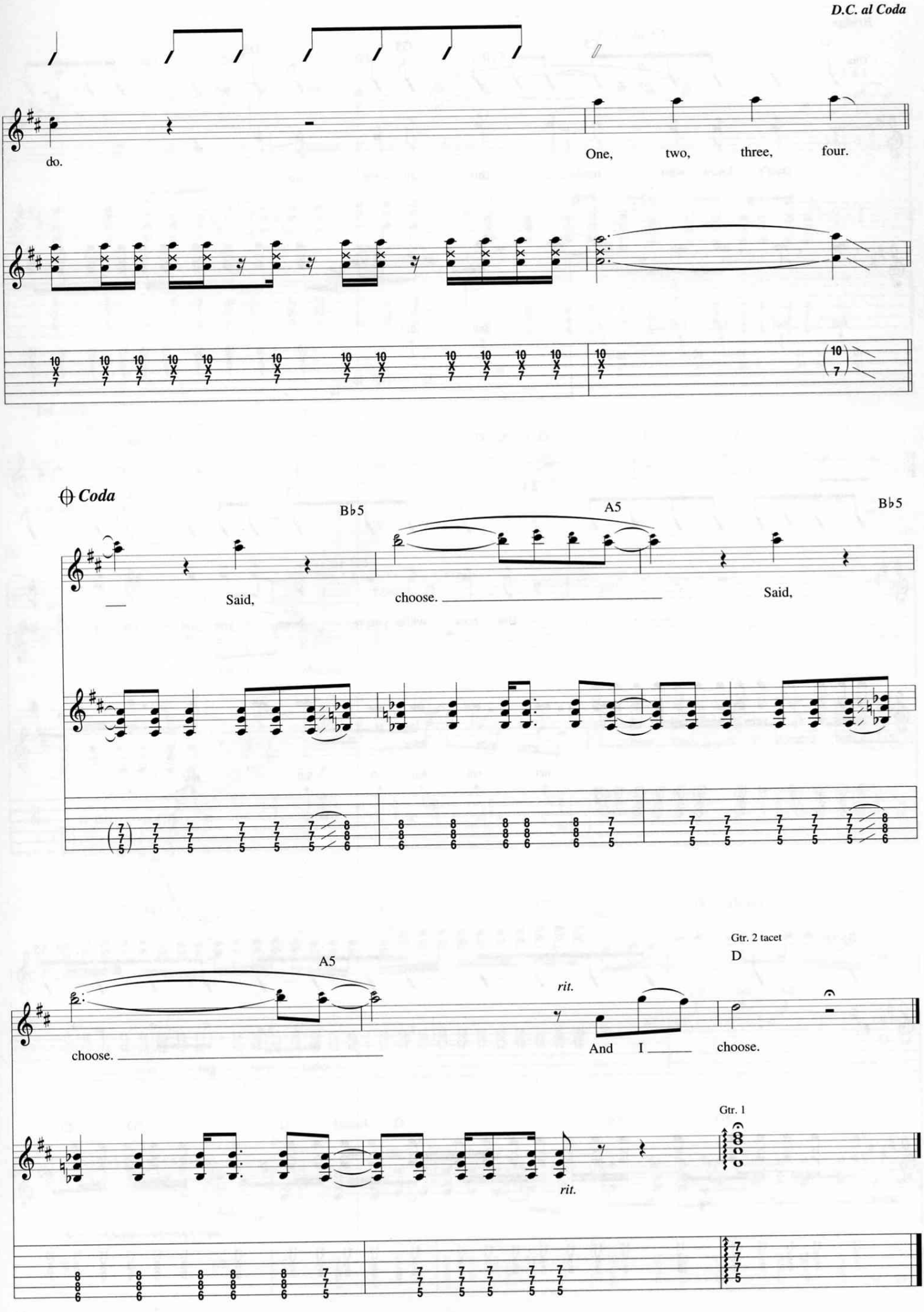

1.
To Coda
D
D5
F5
G5
B♭5
A5
Or a play - ground if we choose.
And I
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
D
Dsus4 D
F5
G5
D Dsus4 D
F5
G5
choose.
2. Look at
2.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
D
Dsus4 D
F5
G5
And I choose.
Gtr. 3 (dist.)
f
D
Dsus4 D
F5
G5
8va
D
Dsus4 D
full
full
full
F5
G5
8va
loco
D
Dsus4
D
F5
G5

Bridge


A5
C5
G5
D5
Gtrs. 1 & 2
Don't know who made ___ this all come true. ___
full

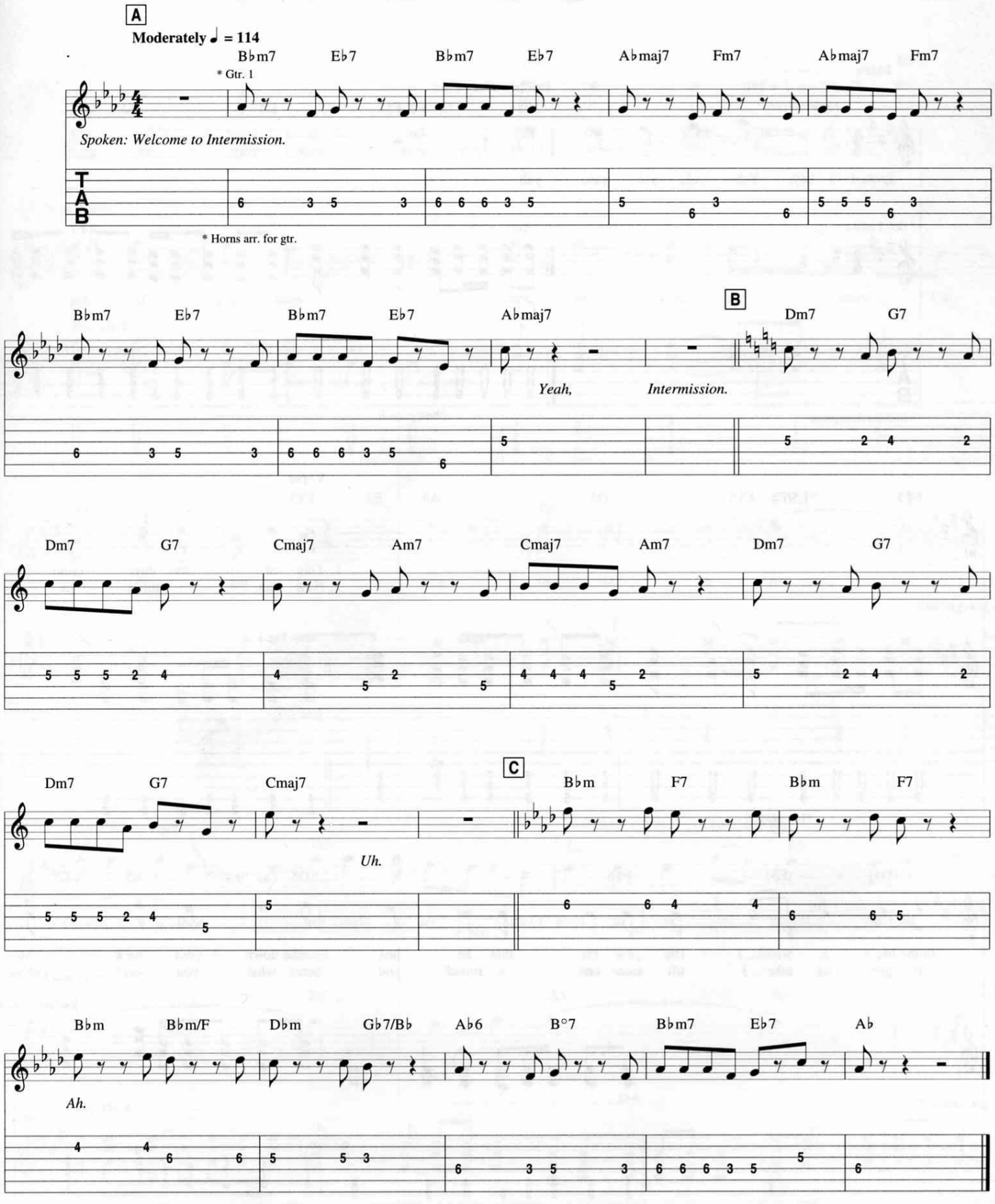

A5
C5
G5
But now while you're here ___ you just got - ta do _
full


B♭5
A5
___ what you got - ta _____


D.C. al Coda
do.
One, two, three, four.
Coda
B♭5
A5
B♭5
Said,
choose.
Said,
A5
choose.
rit.
And I
choose.
Gtr. 2 tacet
D
Gtr. 1
rit.

Intermission

Lyric by Irving Caesar
Music by Vincent Youmans
Additional lyrics by Dexter Holland



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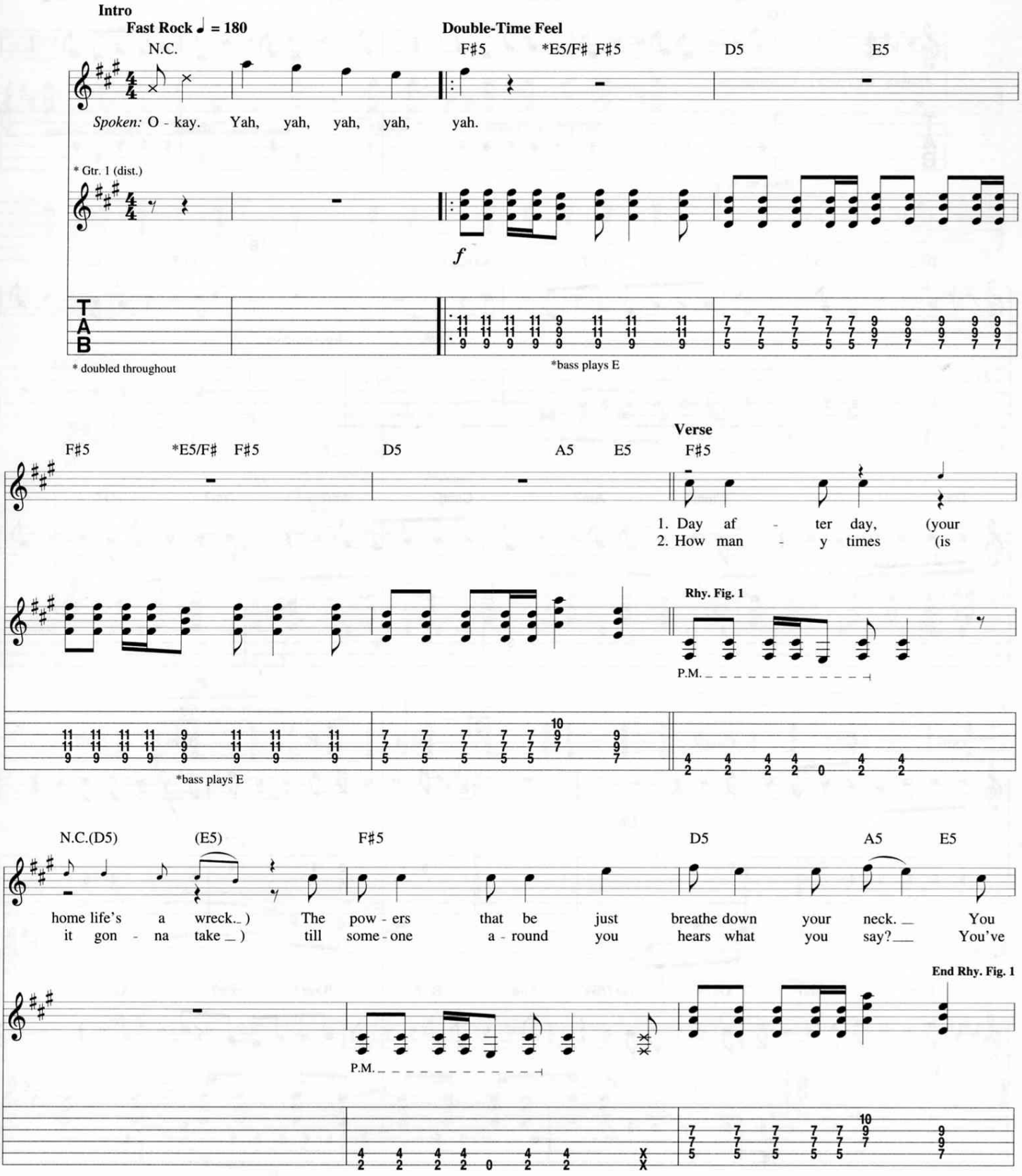
All I Want



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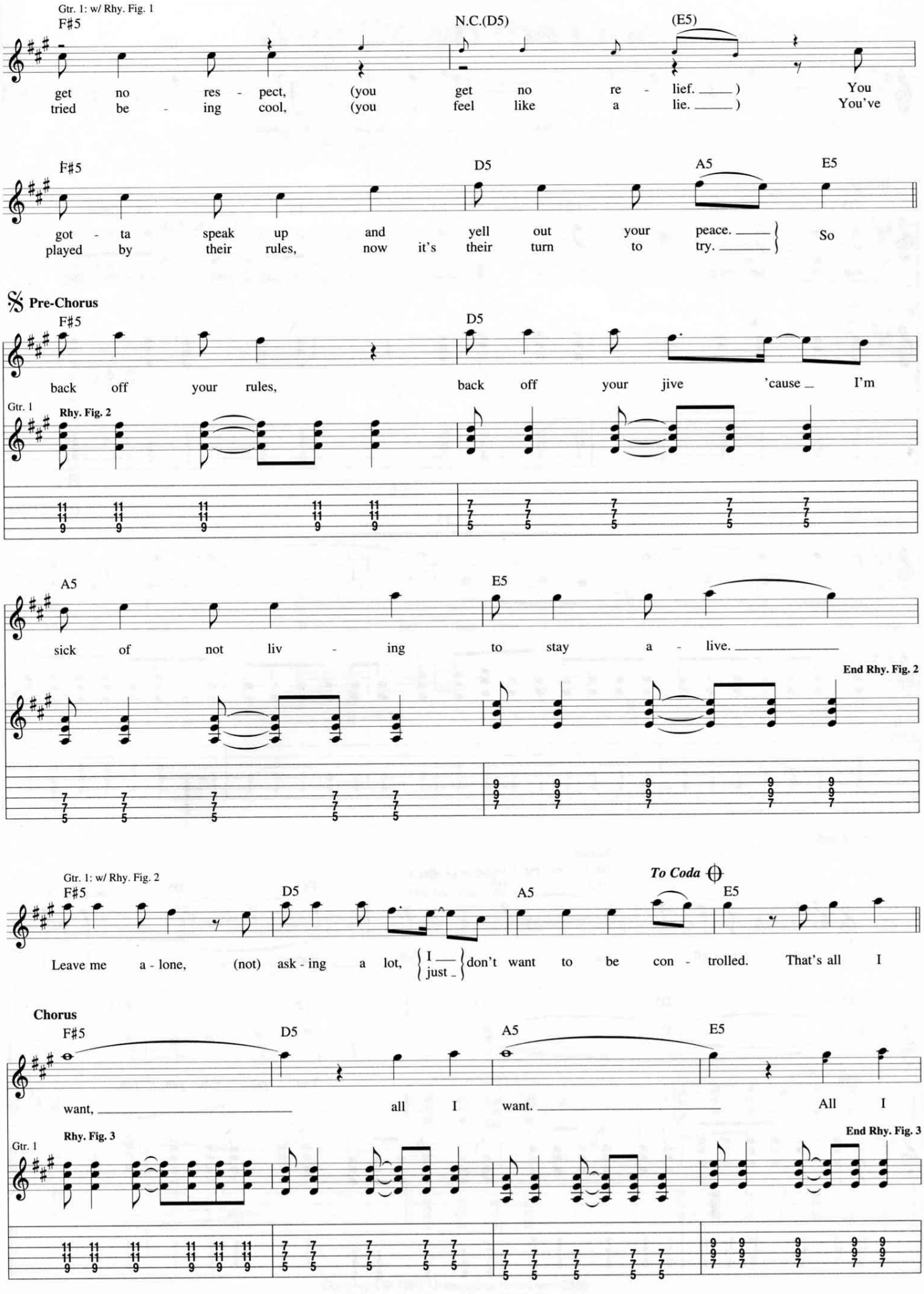
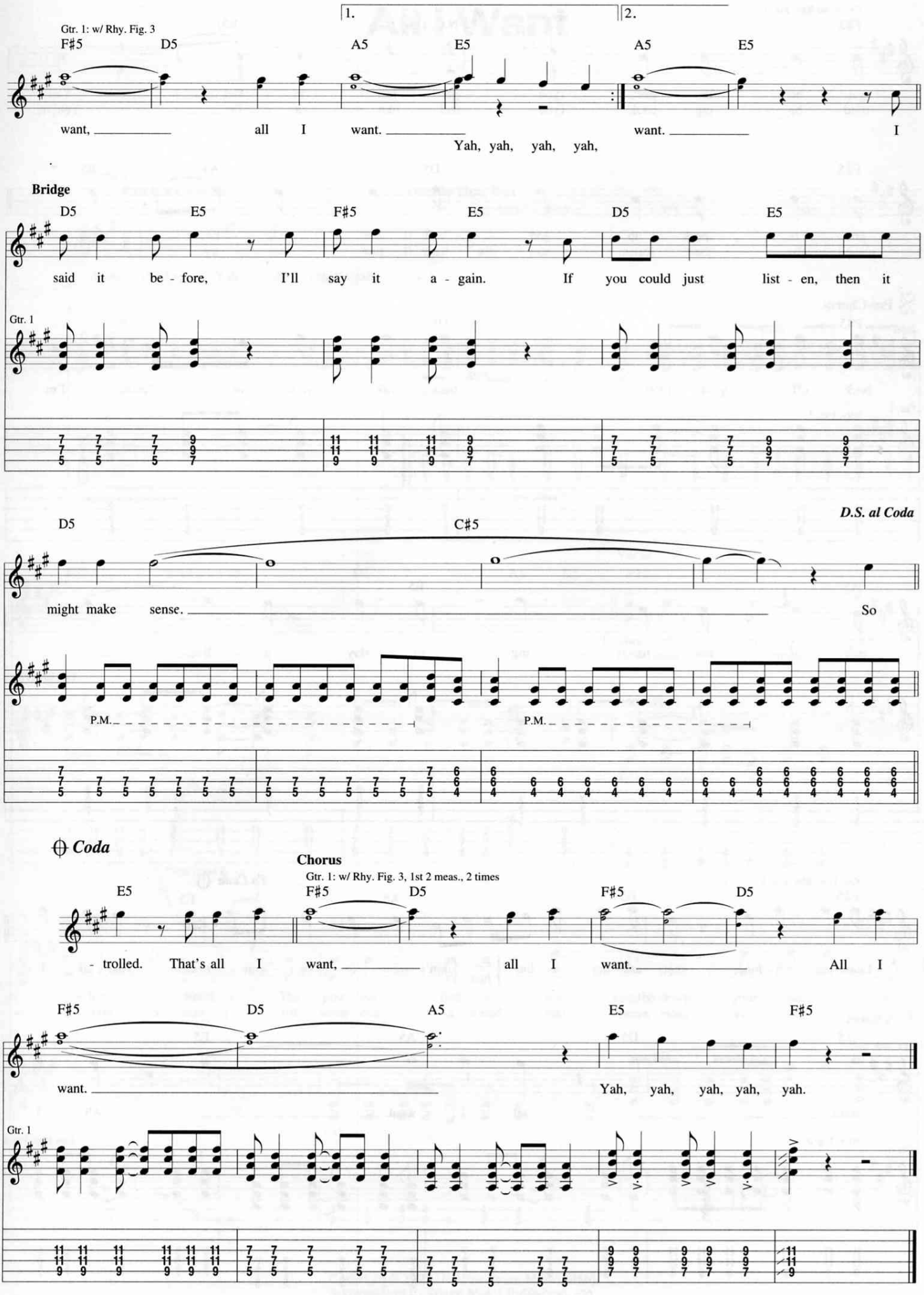
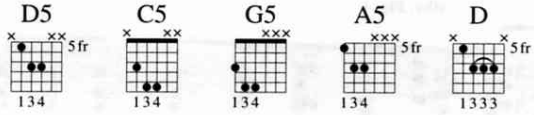

Gtr. 1: w/ Rhy. Fig. 1
F♯5
N.C.(D5)
(E5)
get no res - pect, (you get no re - lief.) You
tried be - ing cool, (you feel like a lie.) You've
F♯5
D5
A5
E5
got - ta speak up and yell out your peace. So
played by their rules, now it's their turn to try.
Pre-Chorus
F♯5
D5
back off your rules, back off your jive 'cause I'm
Gtr. 1
Rhy. Fig. 2
A5
E5
sick of not liv - ing to stay a - live.
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
F♯5
D5
A5
To Coda
E5
Leave me a - lone, (not) ask - ing a lot, I just don't want to be con - trolled. That's all I
Chorus
F♯5
D5
A5
E5
want, all I want. All I
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3


1.
2.
Gtr. 1: w/ Rhy. Fig. 3
F♯5 D5 A5 E5 A5 E5
want, all I want. want. I
Yah, yah, yah, yah,
Bridge
D5 E5 F♯5 E5 D5 E5
said it be - fore, I'll say it a - gain. If you could just list - en, then it
Gtr. 1
D.S. al Coda
D5 C♯5
might make sense. So
P.M.
P.M.
Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 3, 1st 2 meas., 2 times
E5 F♯5 D5 F♯5 D5
- trolled. That's all I want, all I want. All I
F♯5 D5 A5 E5 F♯5
want. Yah, yah, yah, yah, yah.
Gtr. 1

Way Down the Line



Intro

Moderately Fast ♩ = 132

D5 G5 D5

Noth - ing chang - es 'cause it's all the same. The world you get's the one you

Gtrs. 1 & 2 (dist.)

f

* Vocal doubled next 7 meas.

G5 A5 D5 A5

give a - way. It all just hap - pens a - gain, way down the line.

(Gtr. 2 cont. in slash)

Free Time

Faster ♩ = 168

Double-Time Feel

Gtr. 2 tacet

1.

D5 D5 C5 D5 F5 G5 F5 G5 C5

Gtr. 2

Gtr. 1

P.S.

f

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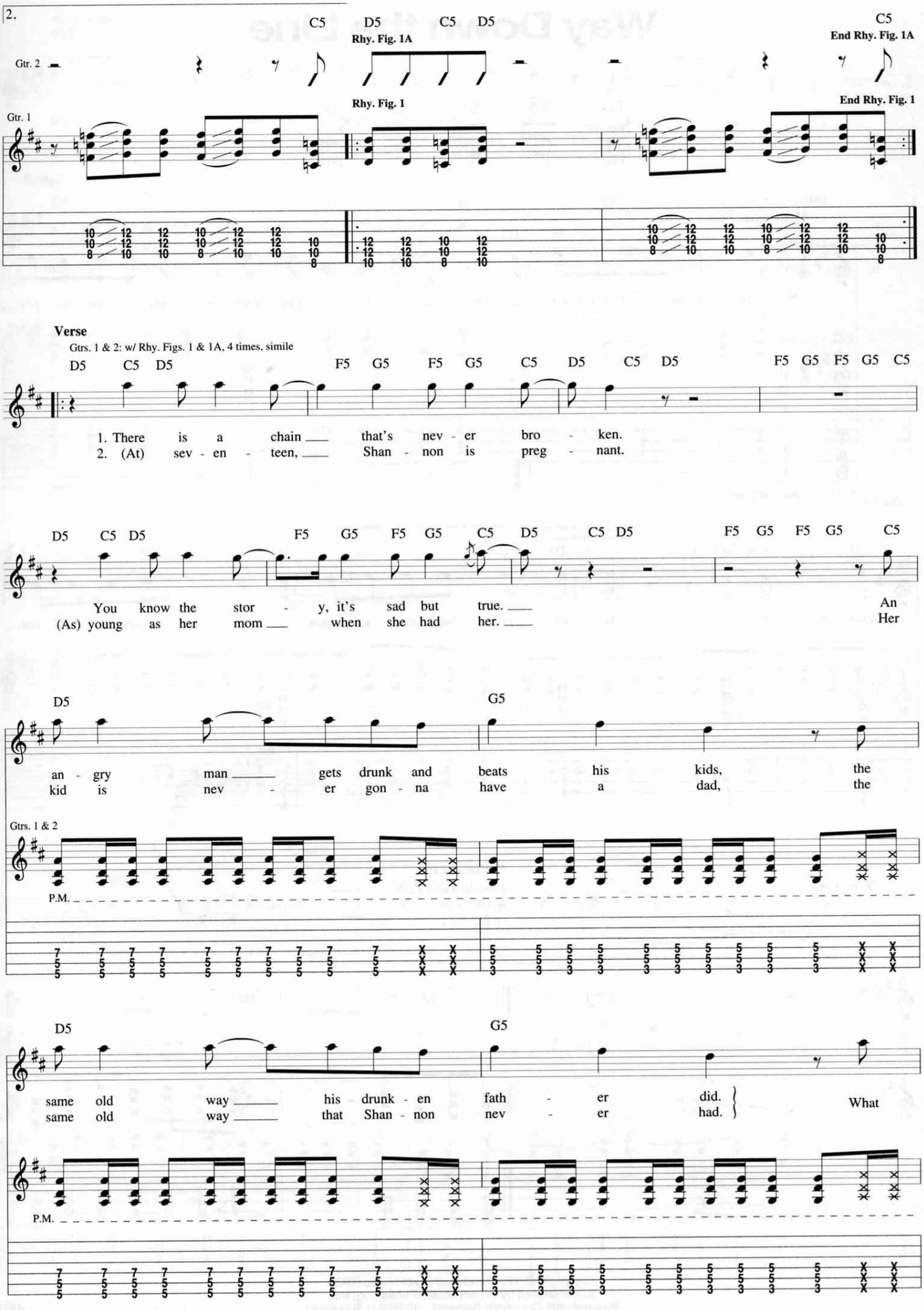
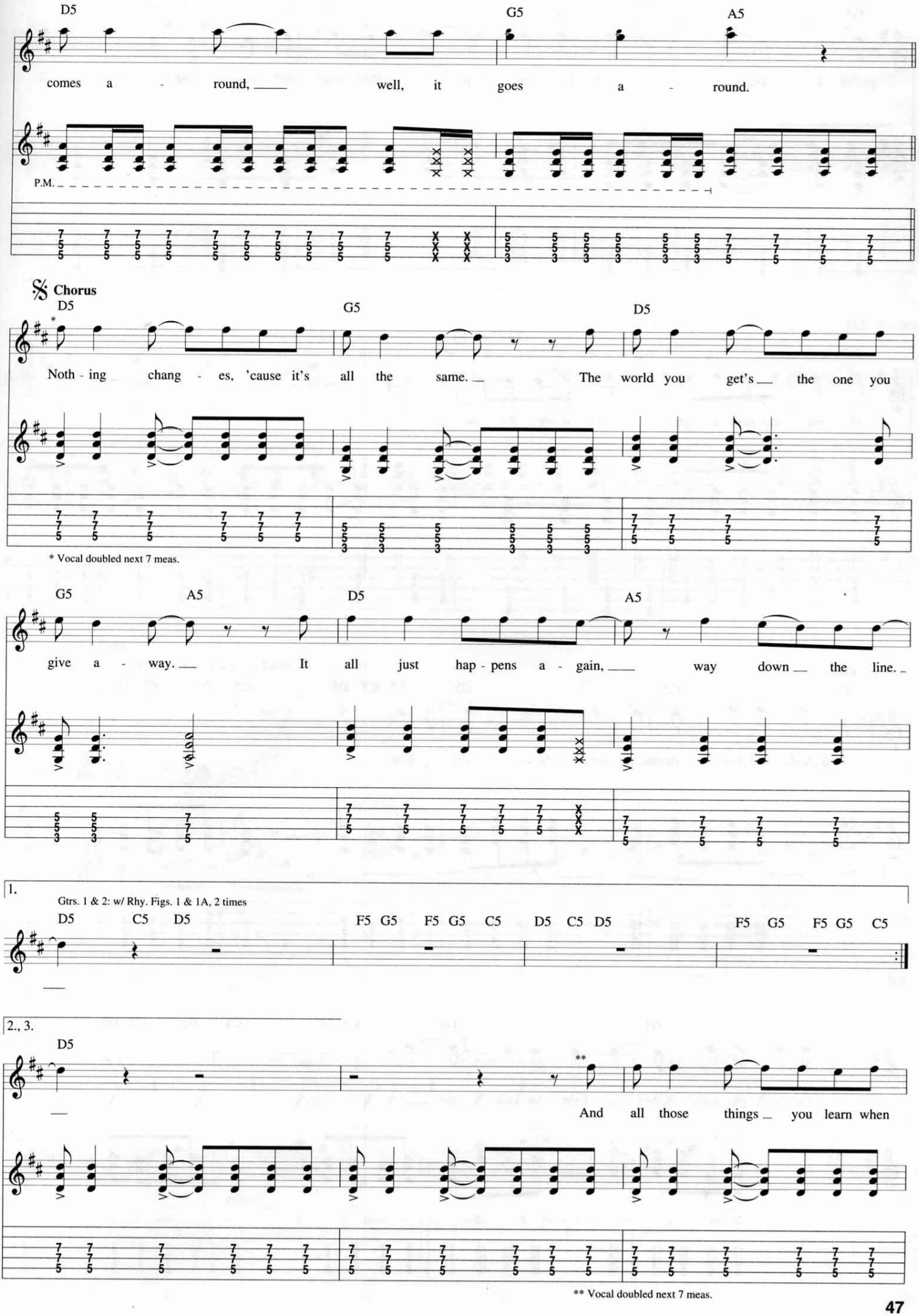
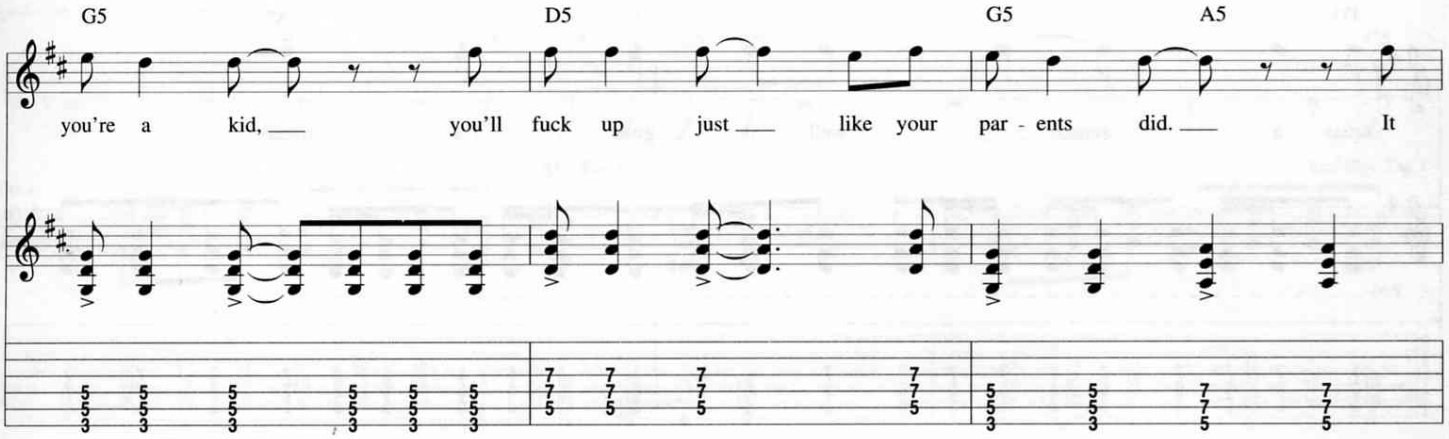
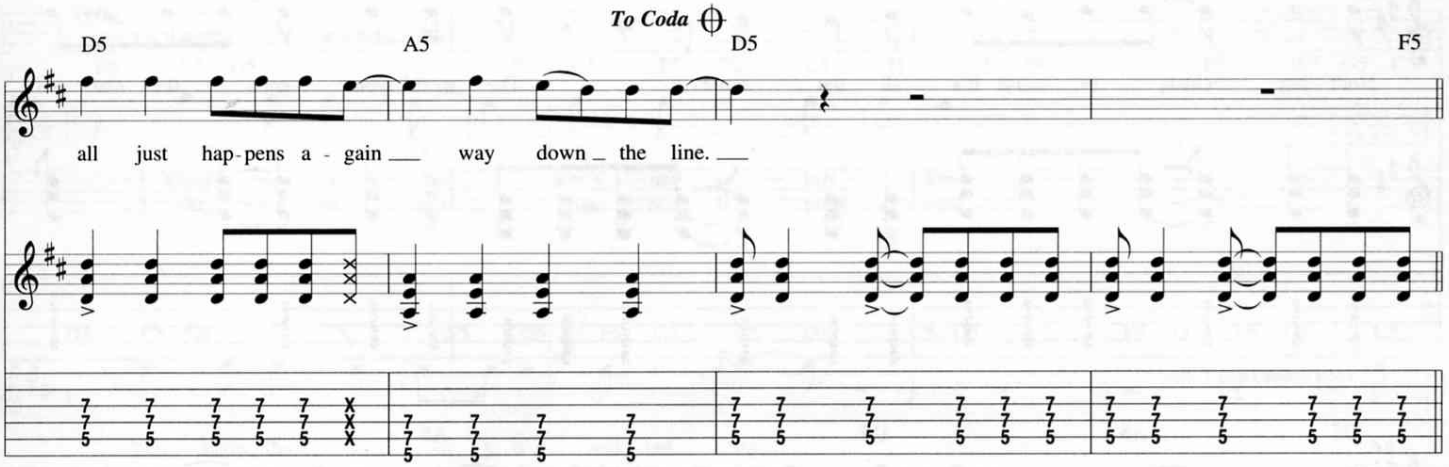
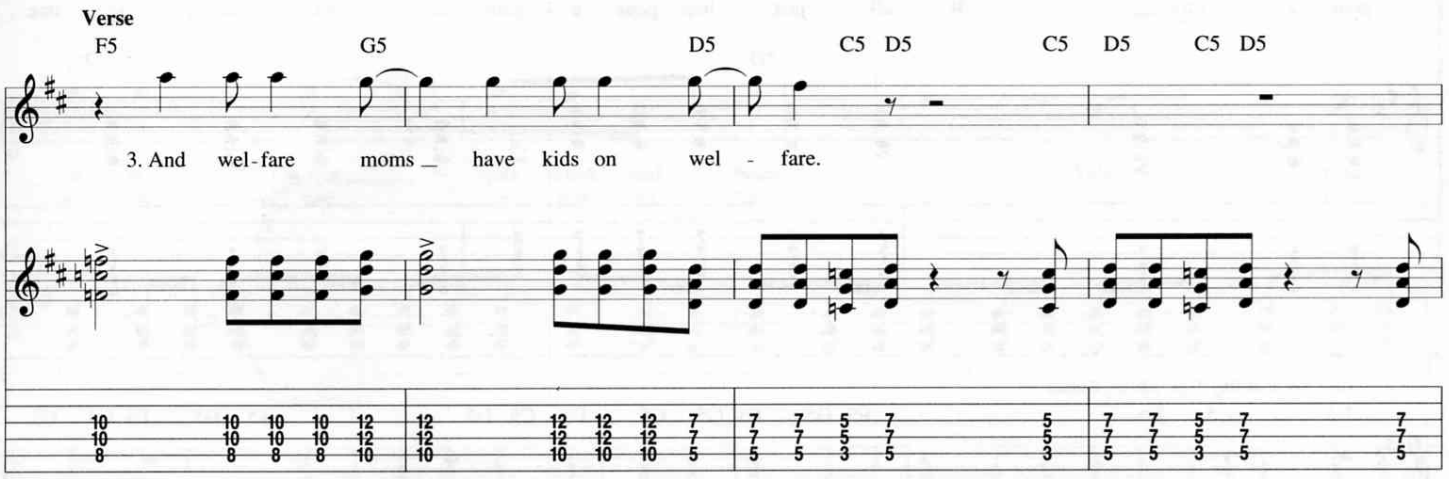
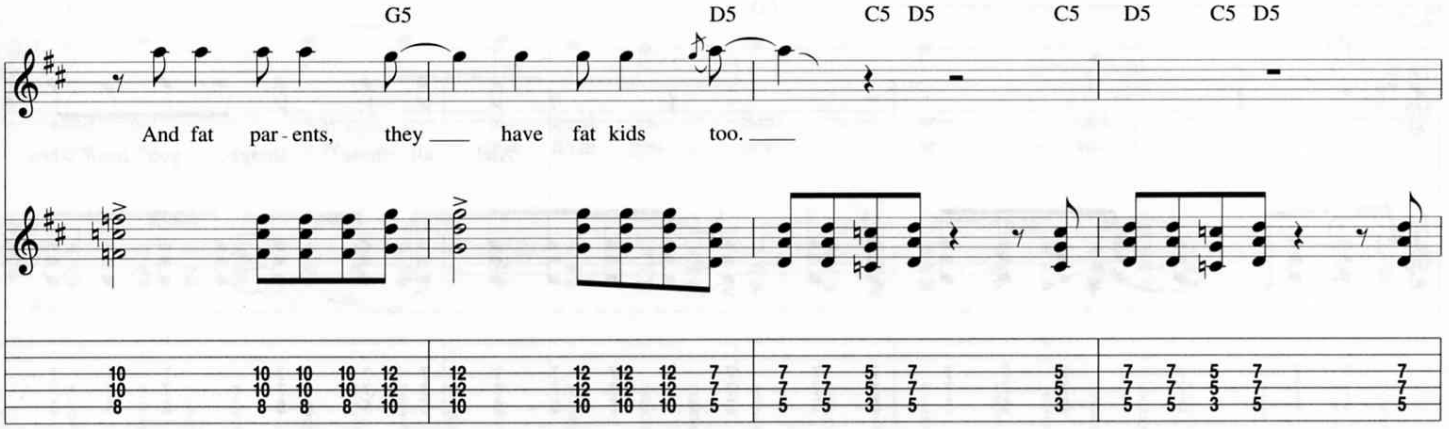

2.
C5 D5 C5 D5
Rhy. Fig. 1A
C5
End Rhy. Fig. 1A
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile
D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 F5 G5 F5 G5 C5
1. There is a chain ___ that's nev - er bro - ken.
2. (At) sev - en - teen, ___ Shan - non is preg - nant.
D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 F5 G5 F5 G5 C5
You know the stor - y, it's sad but true. ___ An
(As) young as her mom ___ when she had her. ___ Her
D5 G5
an - gry man ___ gets drunk and beats his kids, the
kid is nev - er gon - na have a dad, the
Gtrs. 1 & 2
P.M.
D5 G5
same old way ___ his drunk - en fath - er did.
same old way ___ that Shan - non nev - er had.
What
P.M.


D5
G5
A5
comes a - round, well, it goes a - round.
P.M.
Chorus
D5
G5
D5
Noth - ing chang - es, 'cause it's all the same. The world you get's the one you
* Vocal doubled next 7 meas.
G5
A5
D5
A5
give a - way. It all just hap - pens a - gain, way down the line.
1.
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 F5 G5 F5 G5 C5
2., 3.
D5
And all those things you learn when
** Vocal doubled next 7 meas.

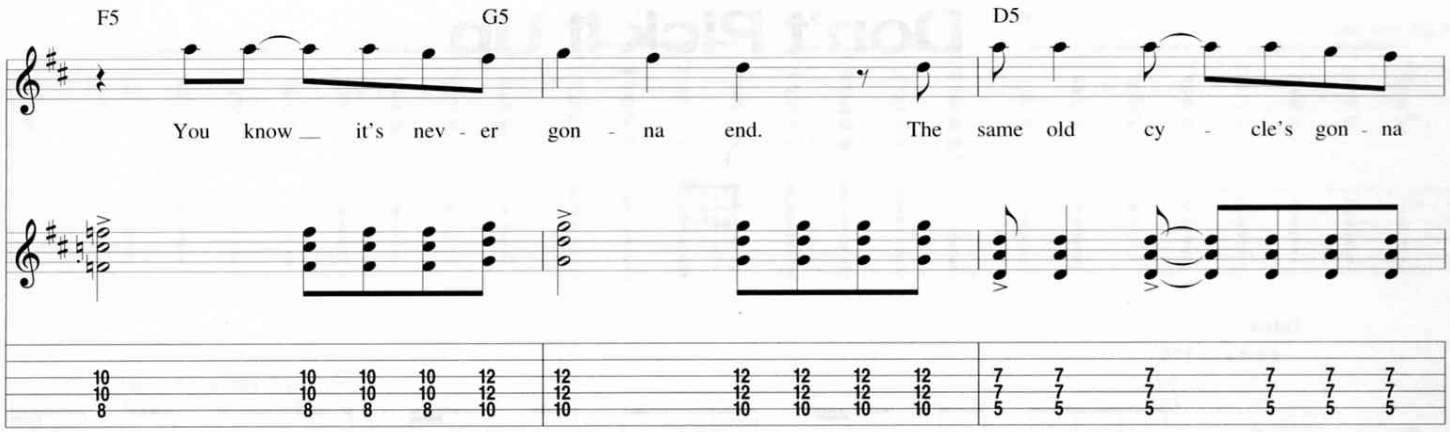

G5
D5
G5
A5
you're a kid, you'll fuck up just like your par - ents did. It

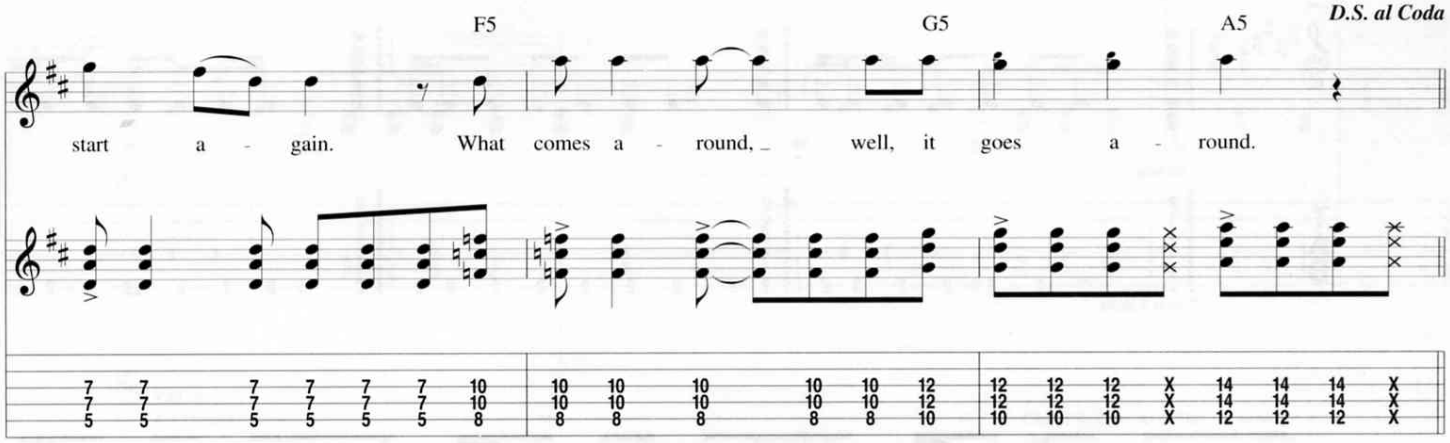

To Coda
D5
A5
D5
F5
all just hap-pens a - gain way down the line.

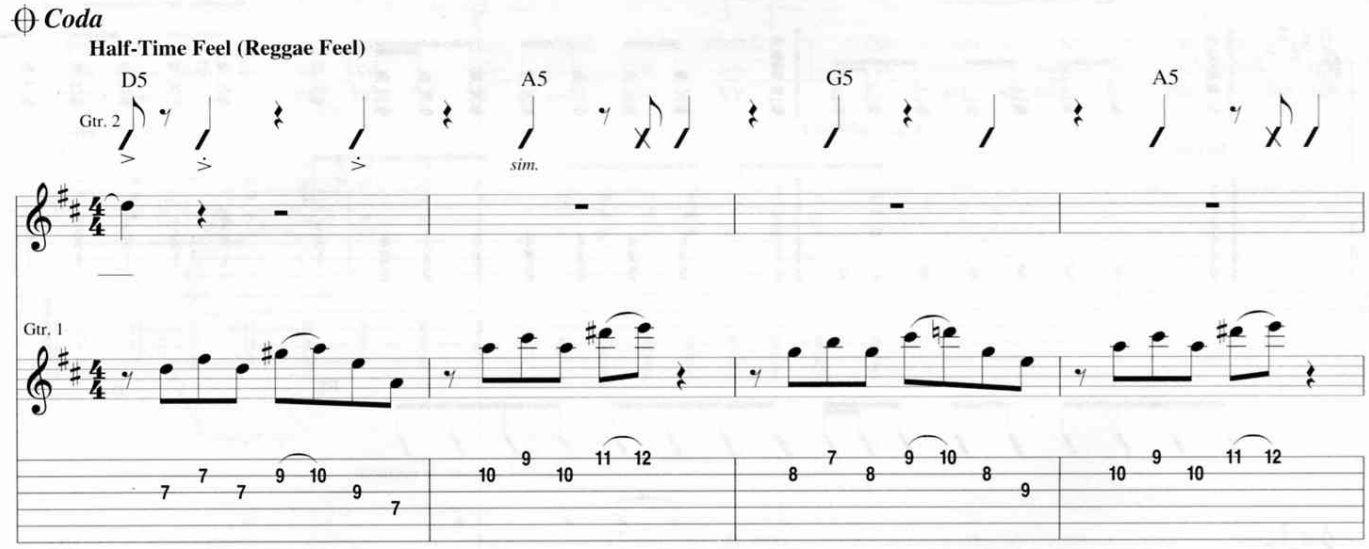

Verse
F5
G5
D5
C5 D5
C5 D5
C5 D5
3. And wel-fare moms have kids on wel - fare.

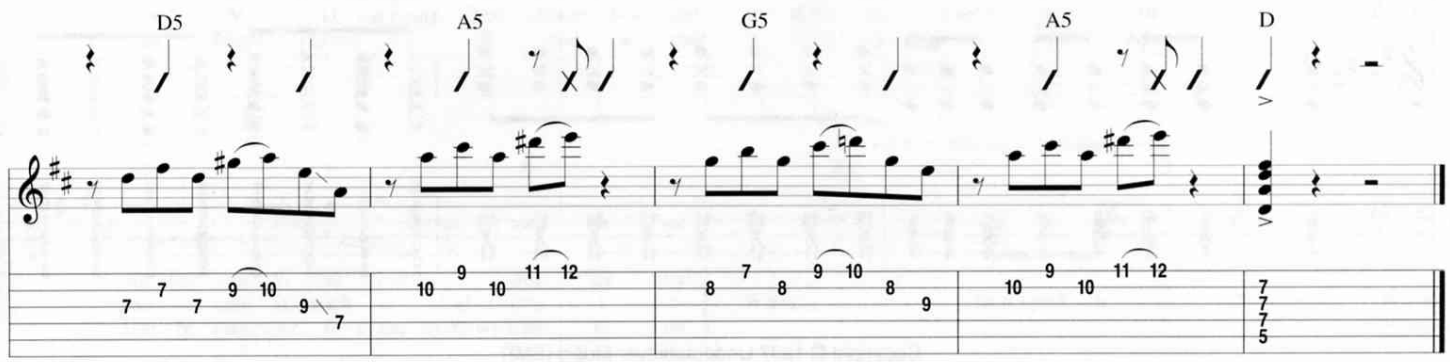

G5
D5
C5 D5
C5 D5
C5 D5
And fat par-ents, they have fat kids too.

48

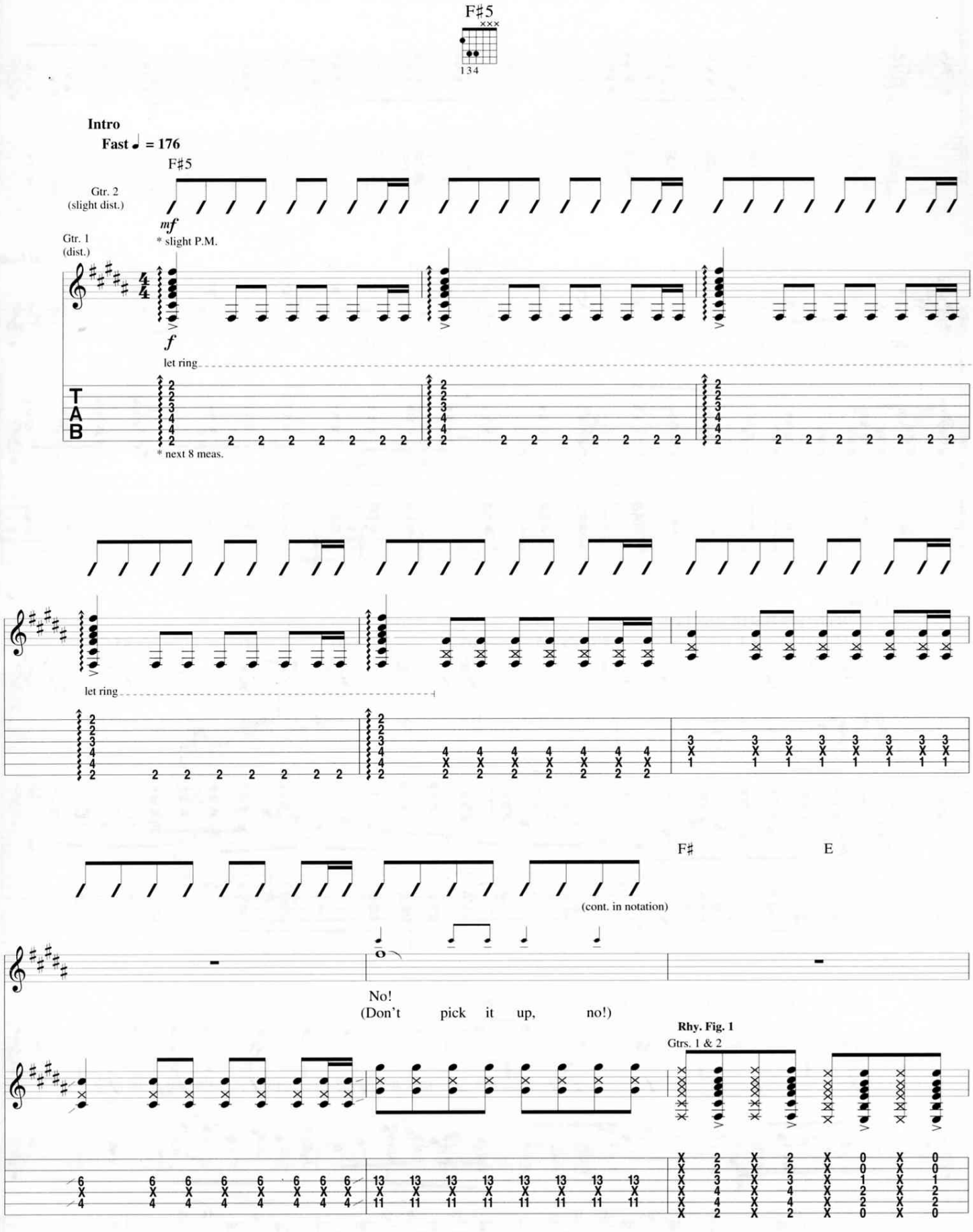

F5
G5
D5
You know it's nev - er gon - na end. The same old cy - cle's gon - na


F5
G5
A5
D.S. al Coda
start a - gain. What comes a - round, well, it goes a - round.


Coda
Half-Time Feel (Reggae Feel)
D5
A5
G5
A5
Gtr. 2
sim.
Gtr. 1


D5
A5
G5
A5
D

Don't Pick It Up



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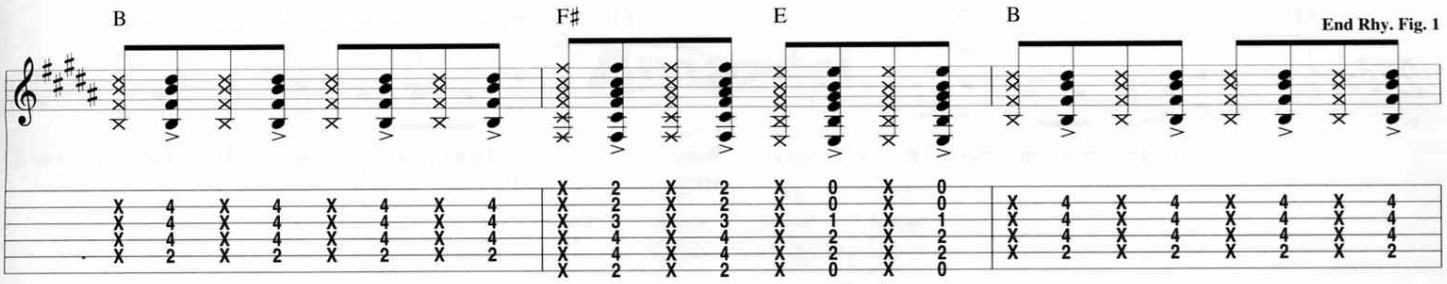
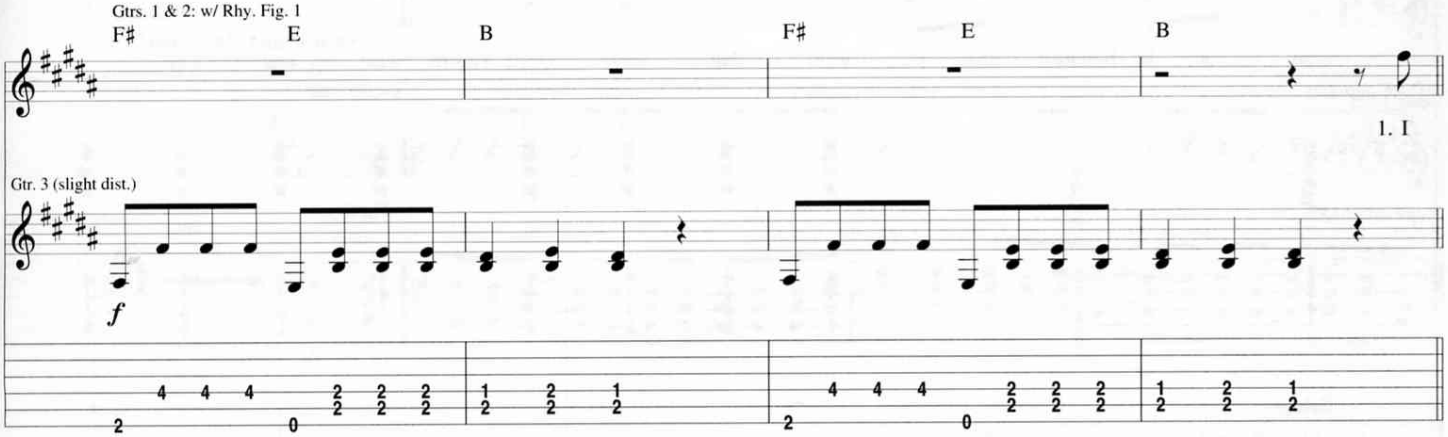
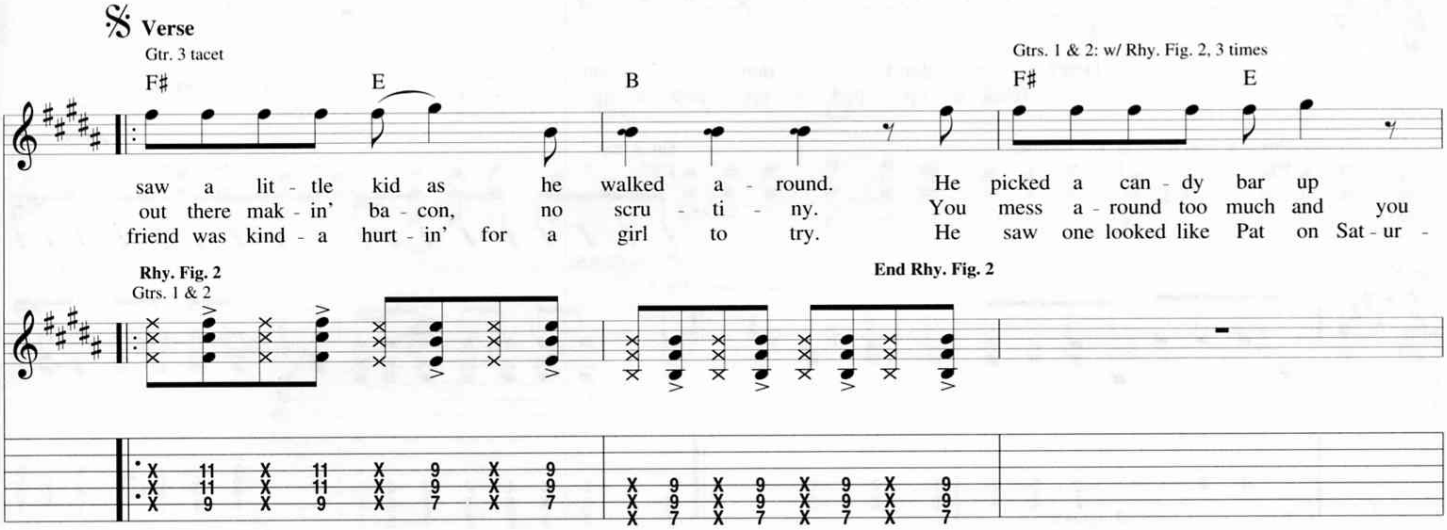
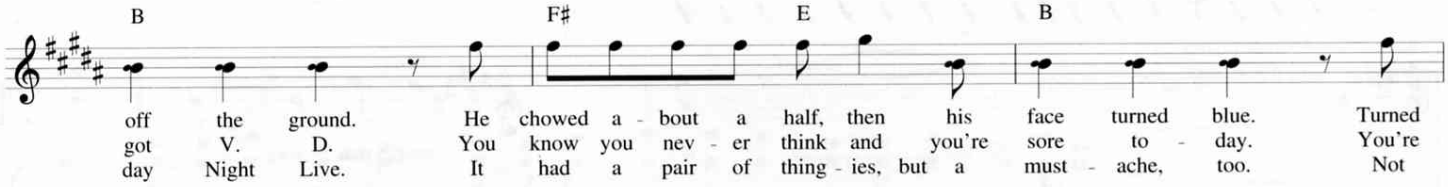
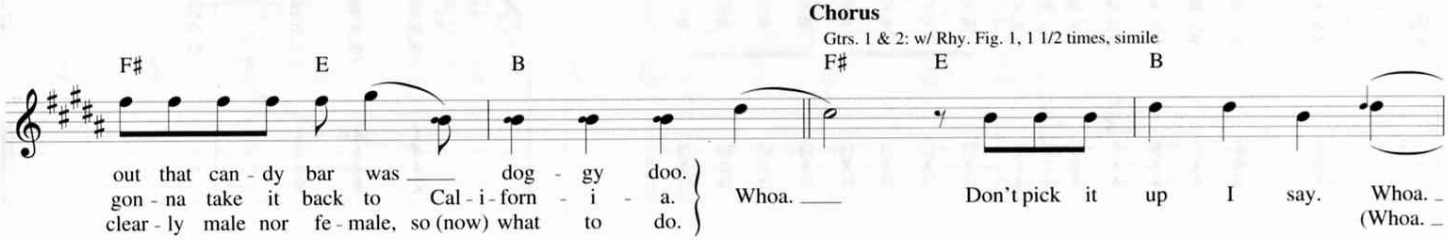
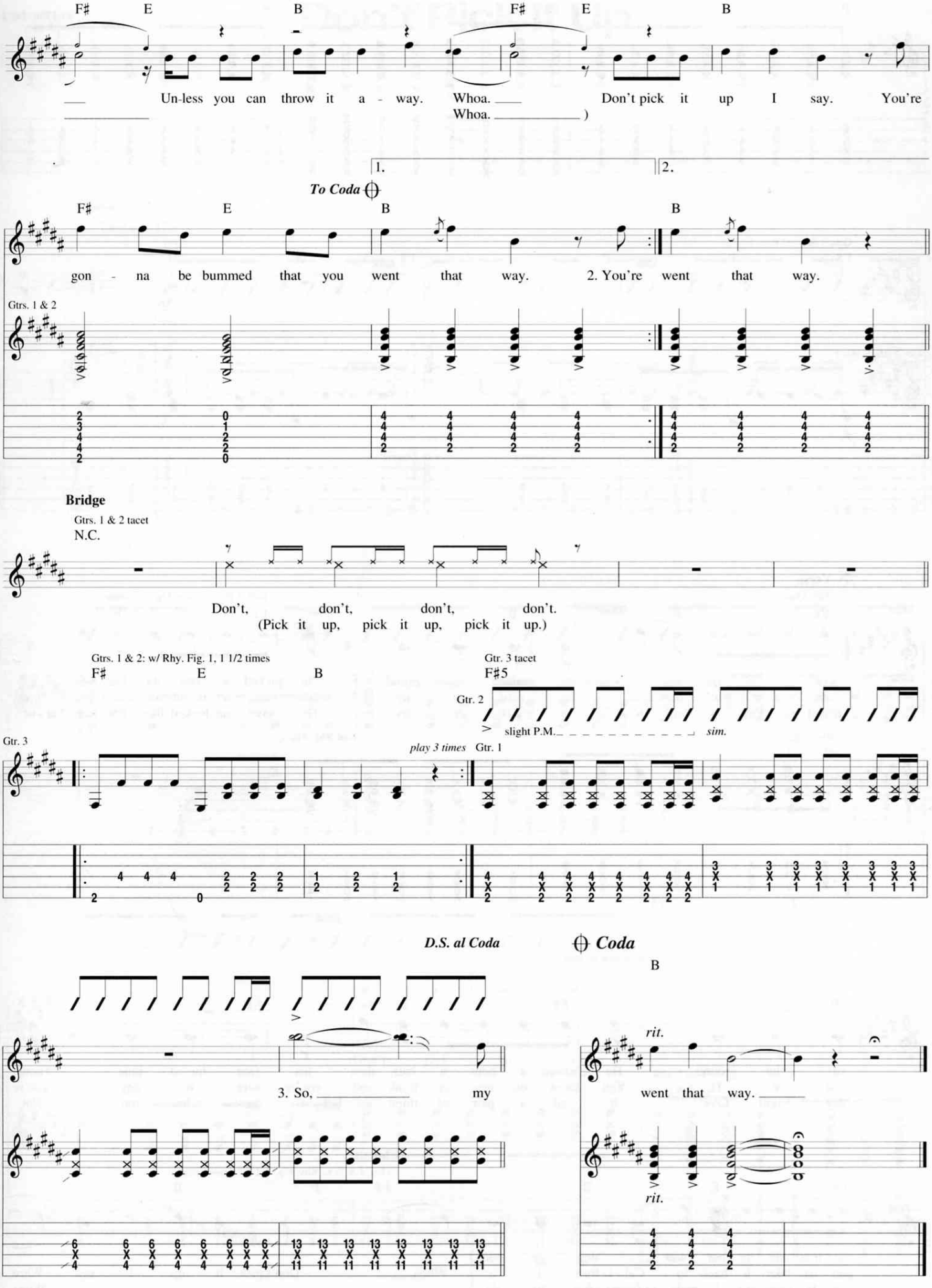

B
F♯
E
B
End Rhy. Fig. 1


Gtrs. 1 & 2: w/ Rhy. Fig. 1
F♯
E
B
F♯
E
B
1. I
Gtr. 3 (slight dist.)
f

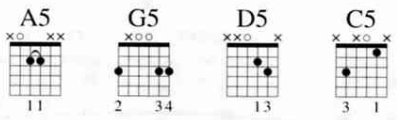

𝄋 Verse
Gtr. 3 tacet
F♯
E
B
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times
F♯
E
saw a lit - tle kid as he walked a - round. He picked a can - dy bar up
out there mak - in' ba - con, no scru - ti - ny. You mess a - round too much and you
friend was kind - a hurt - in' for a girl to try. He saw one looked like Pat on Sat - ur -
Rhy. Fig. 2
Gtrs. 1 & 2
End Rhy. Fig. 2


B
F♯
E
B
off the ground. He chowed a - bout a half, then his face turned blue. Turned
got V. D. You know you nev - er think and you're sore to - day. You're
day Night Live. It had a pair of thing - ies, but a must - ache, too. Not


Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times, simile
F♯
E
B
F♯
E
B
out that can - dy bar was ___ dog - gy doo.
gon - na take it back to Cal - i - forn - i - a.
clear - ly male nor fe - male, so (now) what to do.
Whoa. ___ Don't pick it up I say. Whoa. _
(Whoa. _

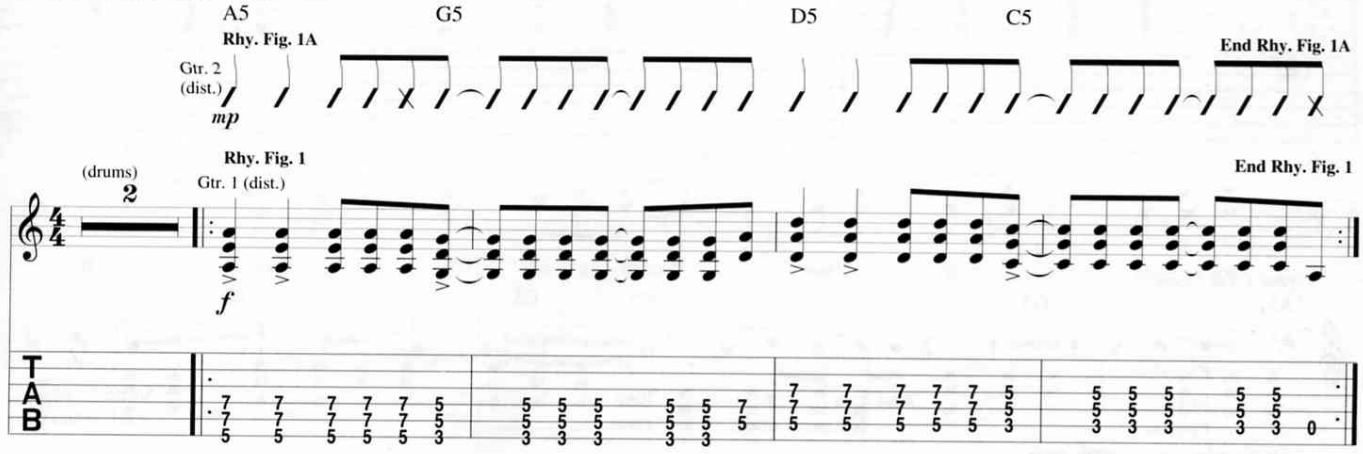

F♯ E B F♯ E B
Un-less you can throw it a - way. Whoa. Don't pick it up I say. You're
Whoa.)
1. 2.
To Coda
F♯ E B B
gon - na be bummed that you went that way. 2. You're went that way.
Gtrs. 1 & 2
Bridge
Gtrs. 1 & 2 tacet
N.C.
Don't, don't, don't, don't.
(Pick it up, pick it up, pick it up.)
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times
F♯ E B
Gtr. 3 tacet
F♯5
Gtr. 2
slight P.M.
sim.
Gtr. 3
play 3 times
Gtr. 1
D.S. al Coda
Coda
B
rit.
3. So, my
went that way.
rit.

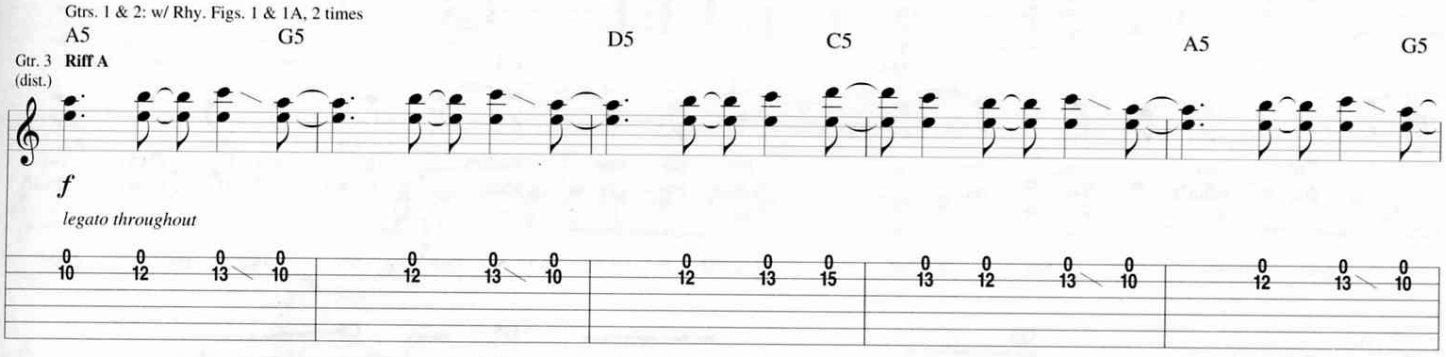
Amazed

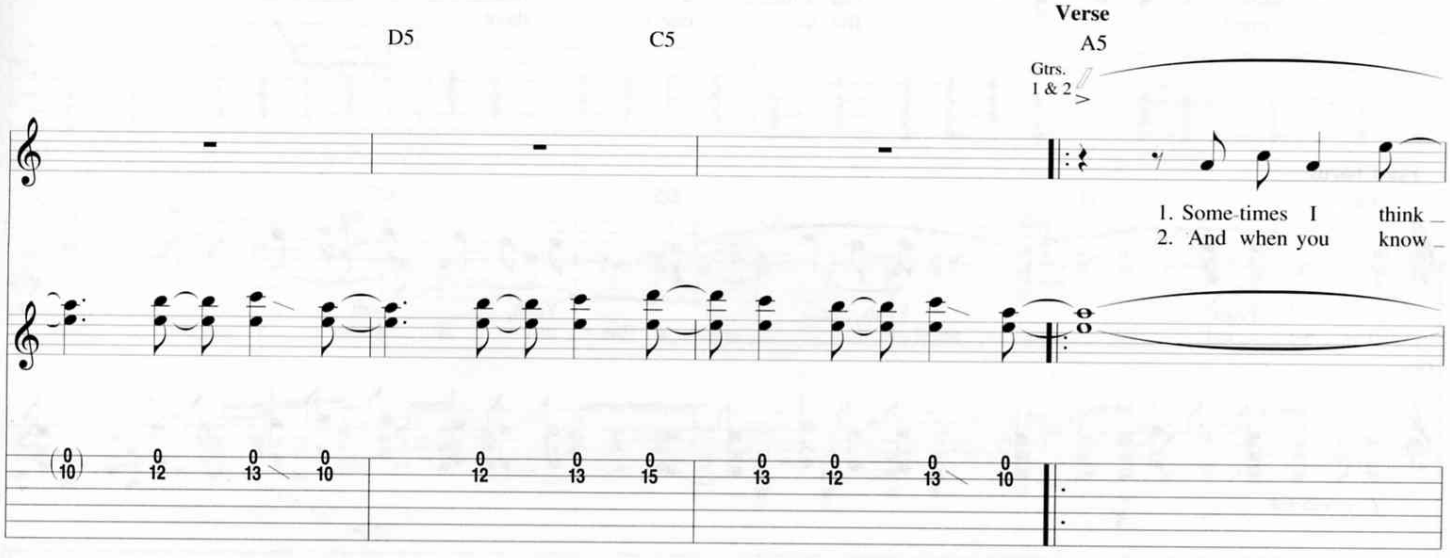


Intro

Moderately Fast ♩ = 137







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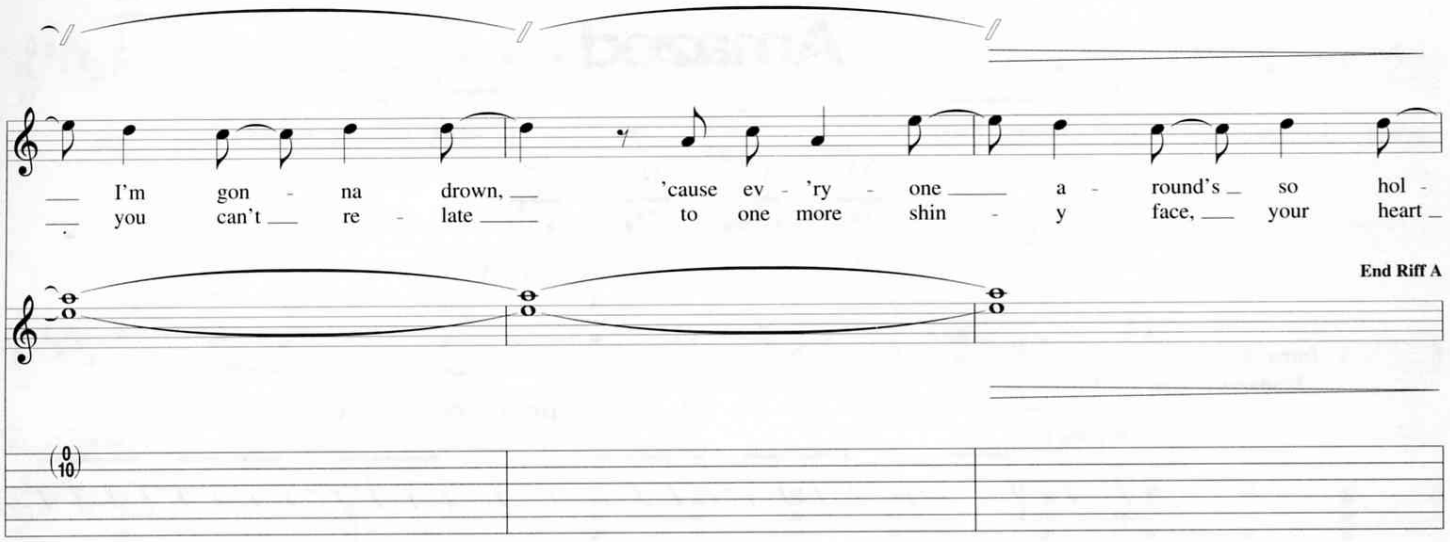
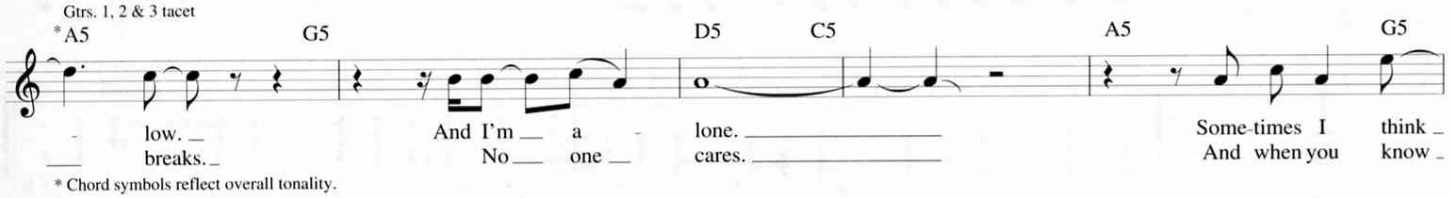
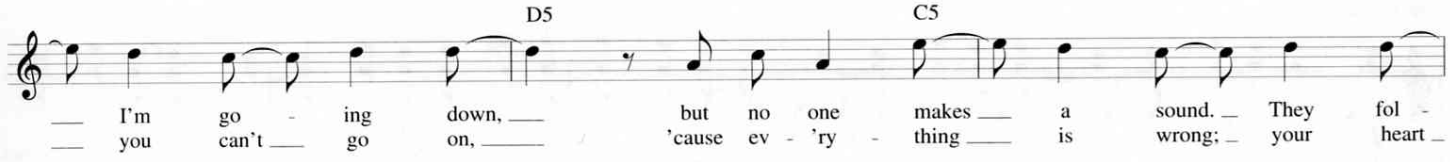
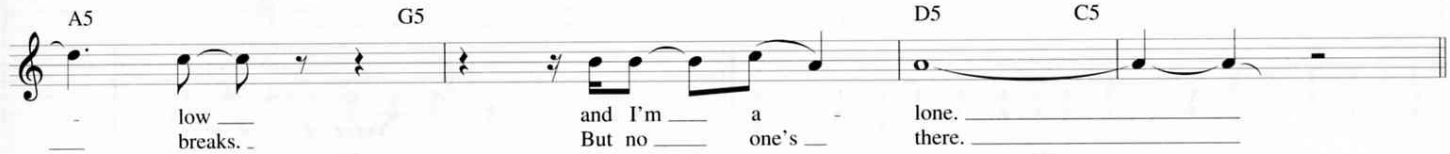


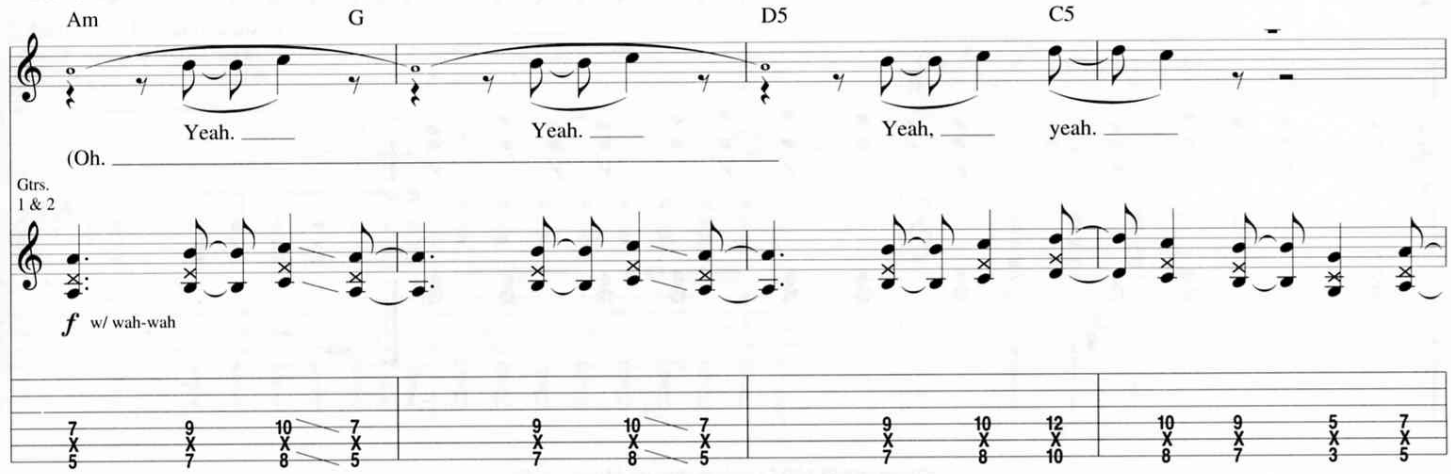


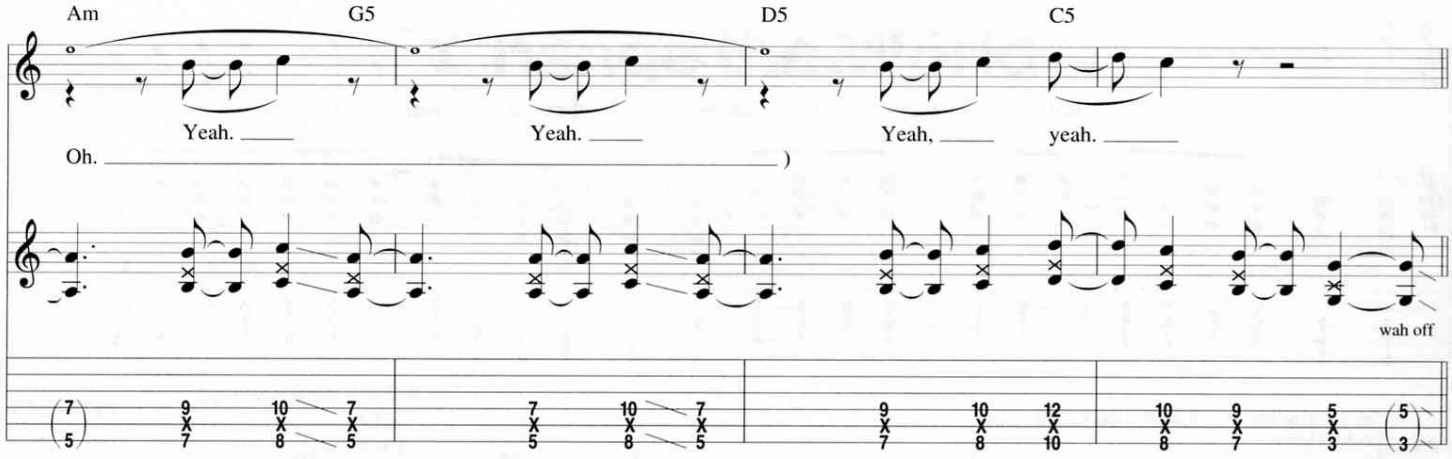
* Chord symbols reflect overall tonality.

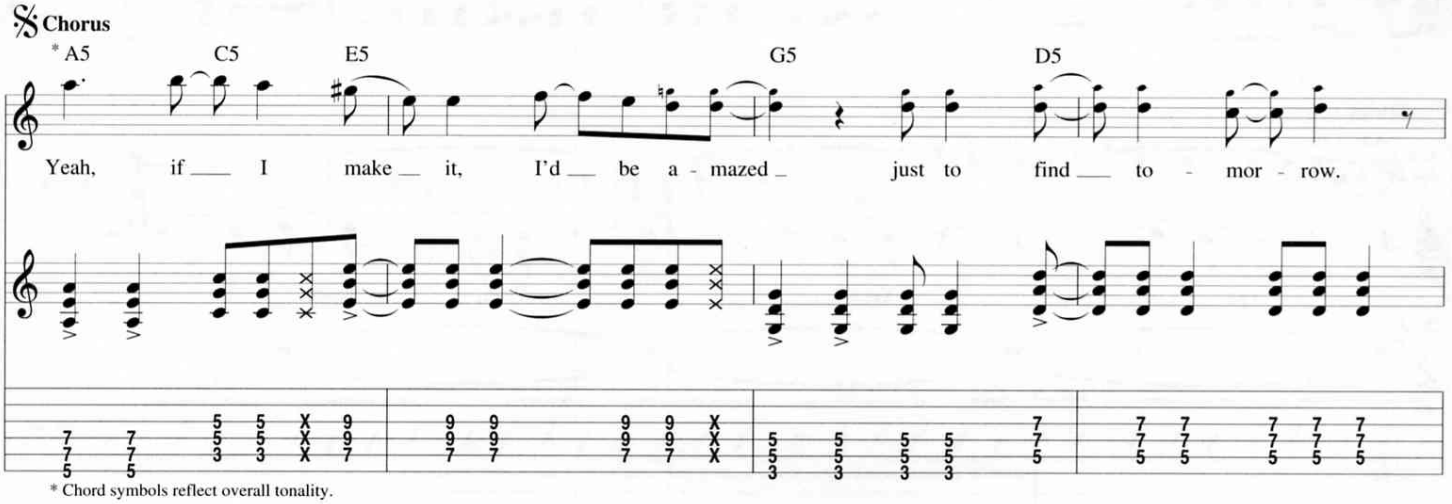




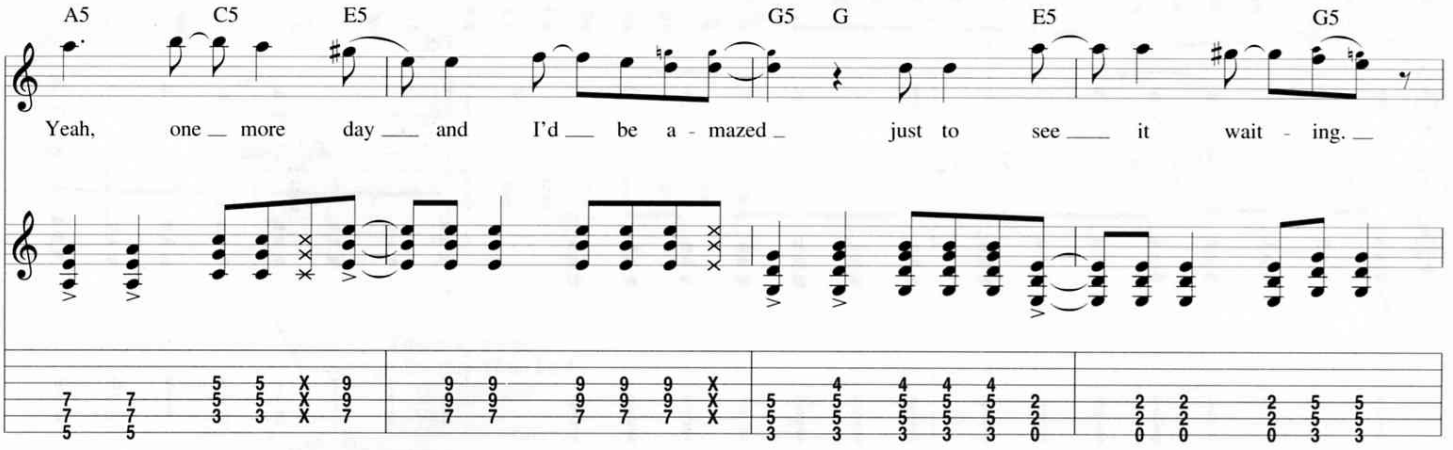
Pre-Chorus

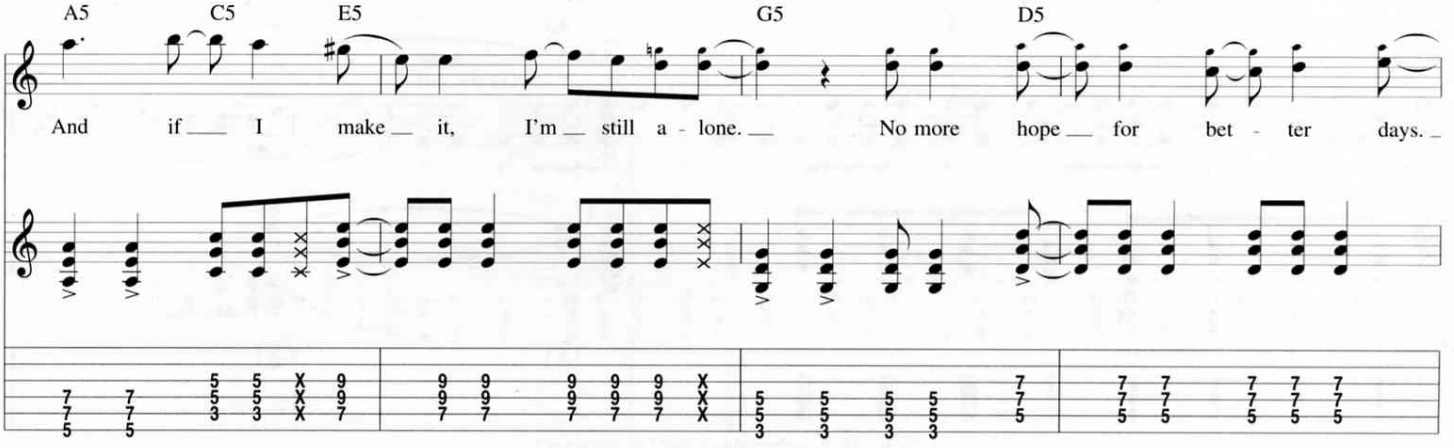


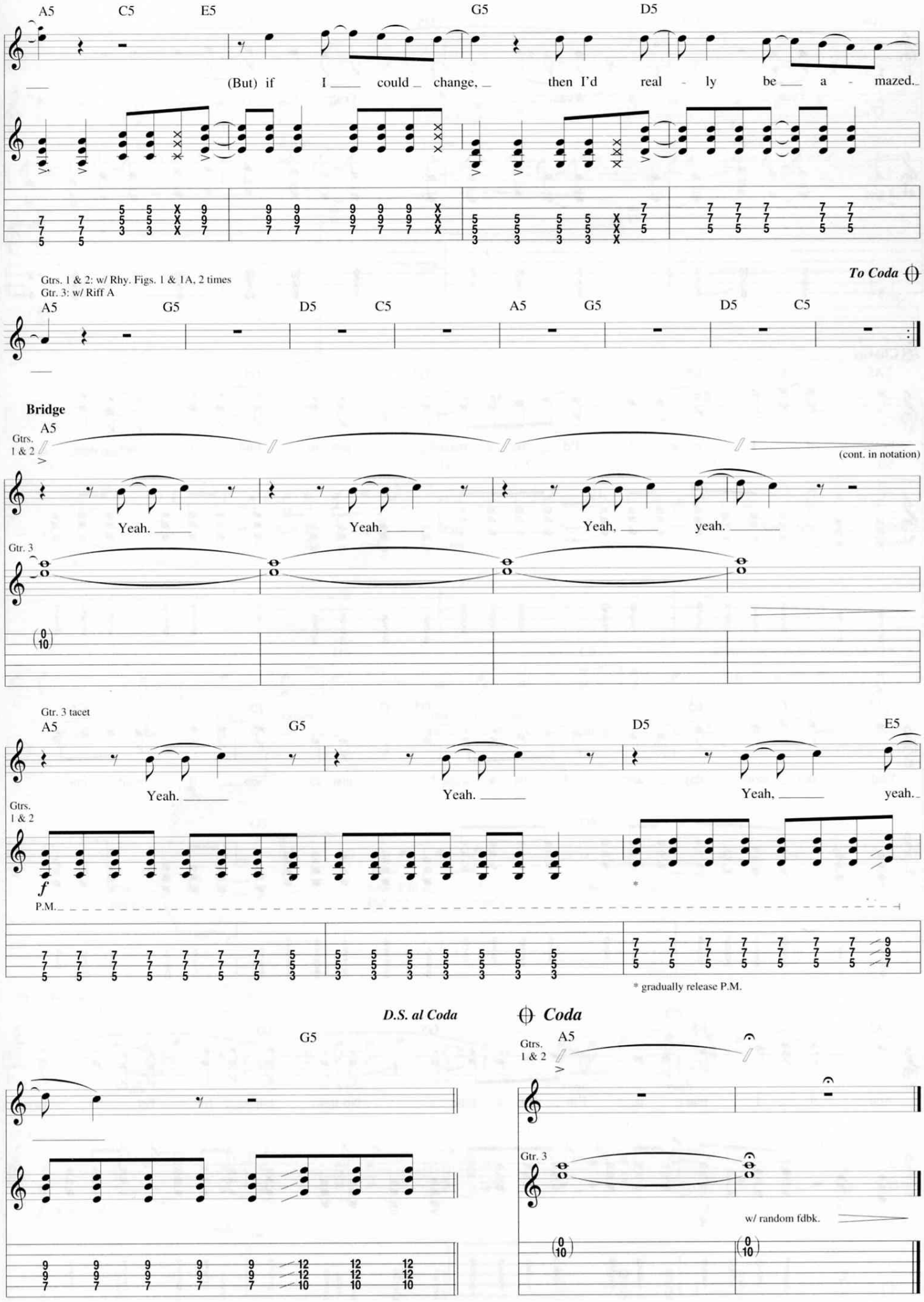




* Chord symbols reflect overall tonality.

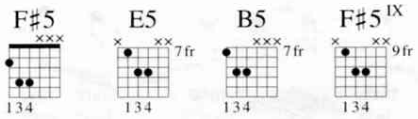




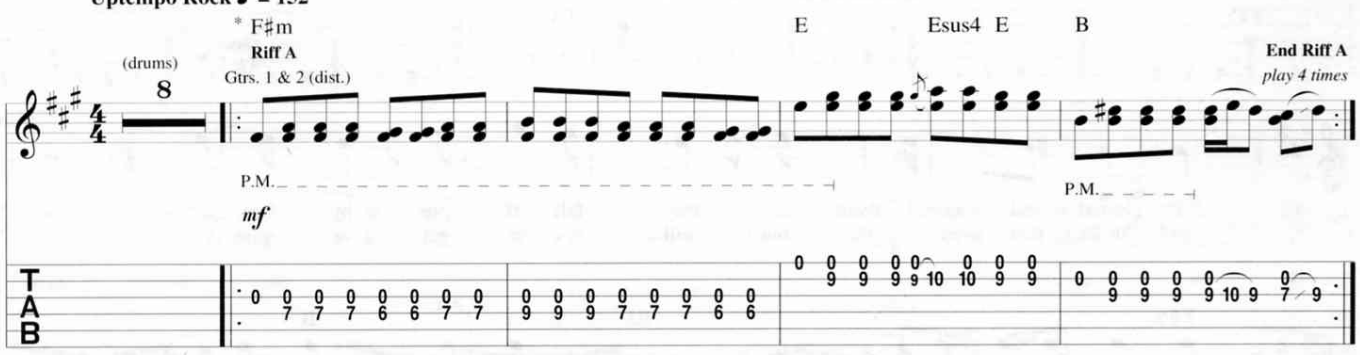

A5 C5 E5 G5 D5
(But) if I could change, then I'd real - ly be a - mazed.
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
Gtr. 3: w/ Riff A
To Coda
A5 G5 D5 C5 A5 G5 D5 C5
Bridge
A5
Gtrs. 1 & 2
(cont. in notation)
Yeah. Yeah. Yeah, yeah.
Gtr. 3
Gtr. 3 tacet
A5 G5 D5 E5
Yeah. Yeah. Yeah, yeah.
Gtrs. 1 & 2
f
P.M.
* gradually release P.M.
D.S. al Coda
G5
Coda
A5
Gtrs. 1 & 2
Gtr. 3
w/ random fdbk.

Change the World

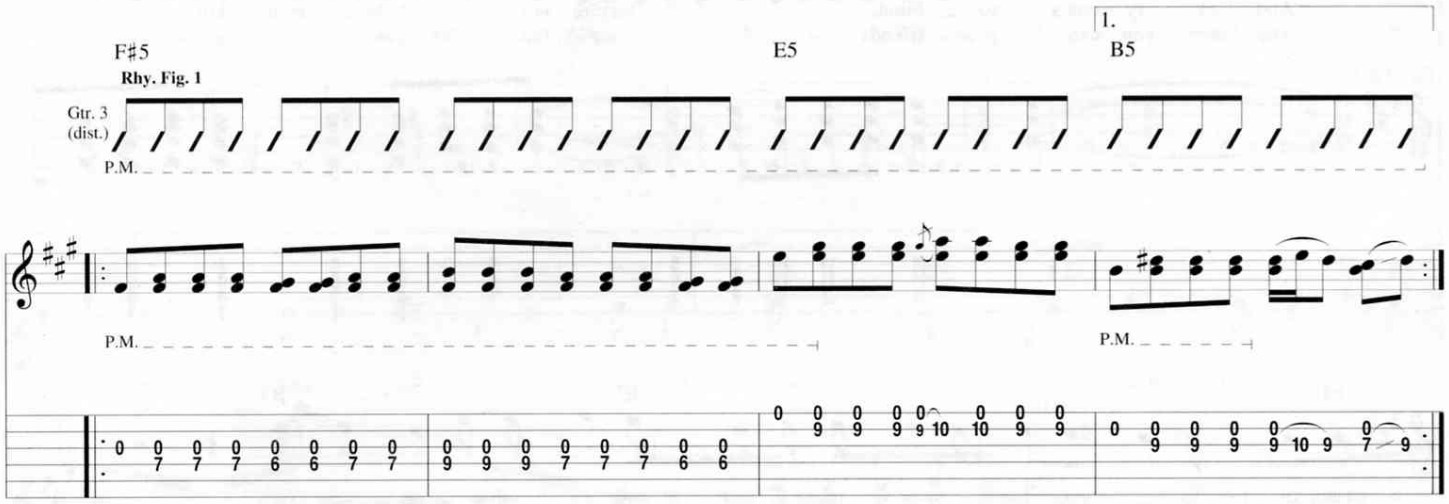
Gtrs. 1 & 2; Tuning:
(1) = E (4) = D
(2) = B (5) = A
(3) = F♯ (6) = E



Intro
Uptempo Rock ♩ = 152

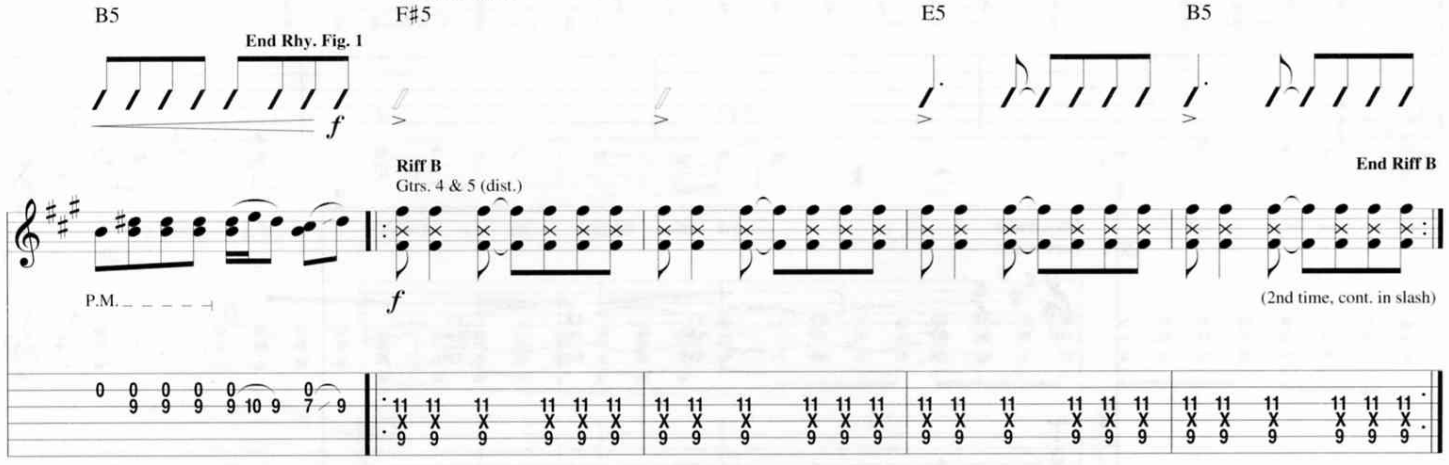


* Chord symbols reflect overall tonality.



2.

Faster ♩ = 166
Double-Time Feel
Gtrs. 1 & 2 tacet



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Verse

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time

Gtrs. 3, 4 & 5 tacet

F♯5 * F♯5 E5 B5

Gtrs. 3, 4 & 5

1. I see the way the sales - men stare in - to the sun.
2. Now when the day is set they'll line up all the same.

* Chord symbols reflect overall tonality.

Gtrs. 4 & 5 tacet, 2nd time

F♯5 E5

Gtrs. 4 & 5

P.S. (cont. in notation)

I stood and watched them as they fell off one by one.
And those that need the most will nev - er get or gain.

F♯5 E5 B

And ev - 'ry - one's so blind, they're not to help man - kind.
The ones you call your friends are fail - ing you a - gain.

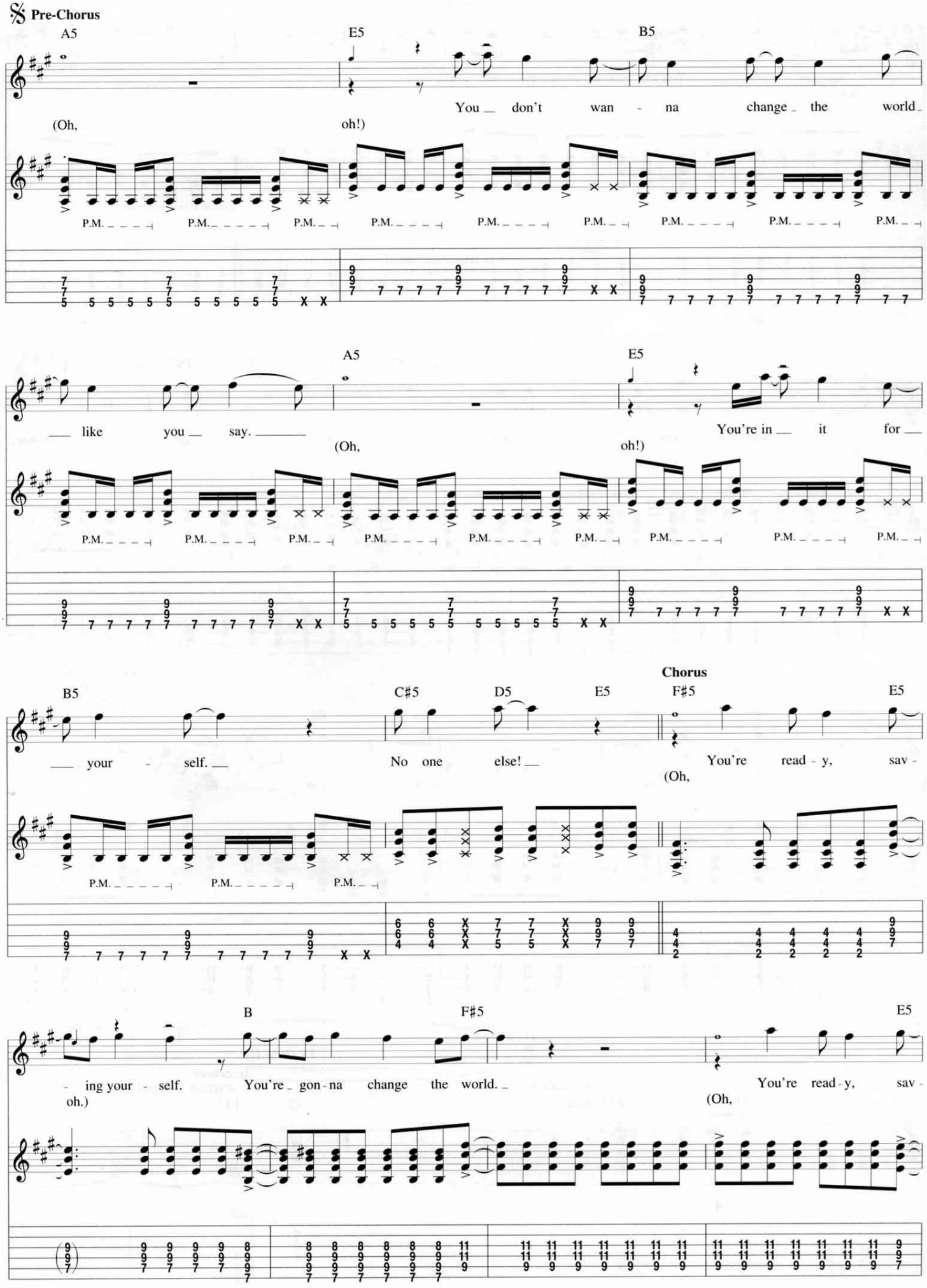
Gtrs. 4 & 5

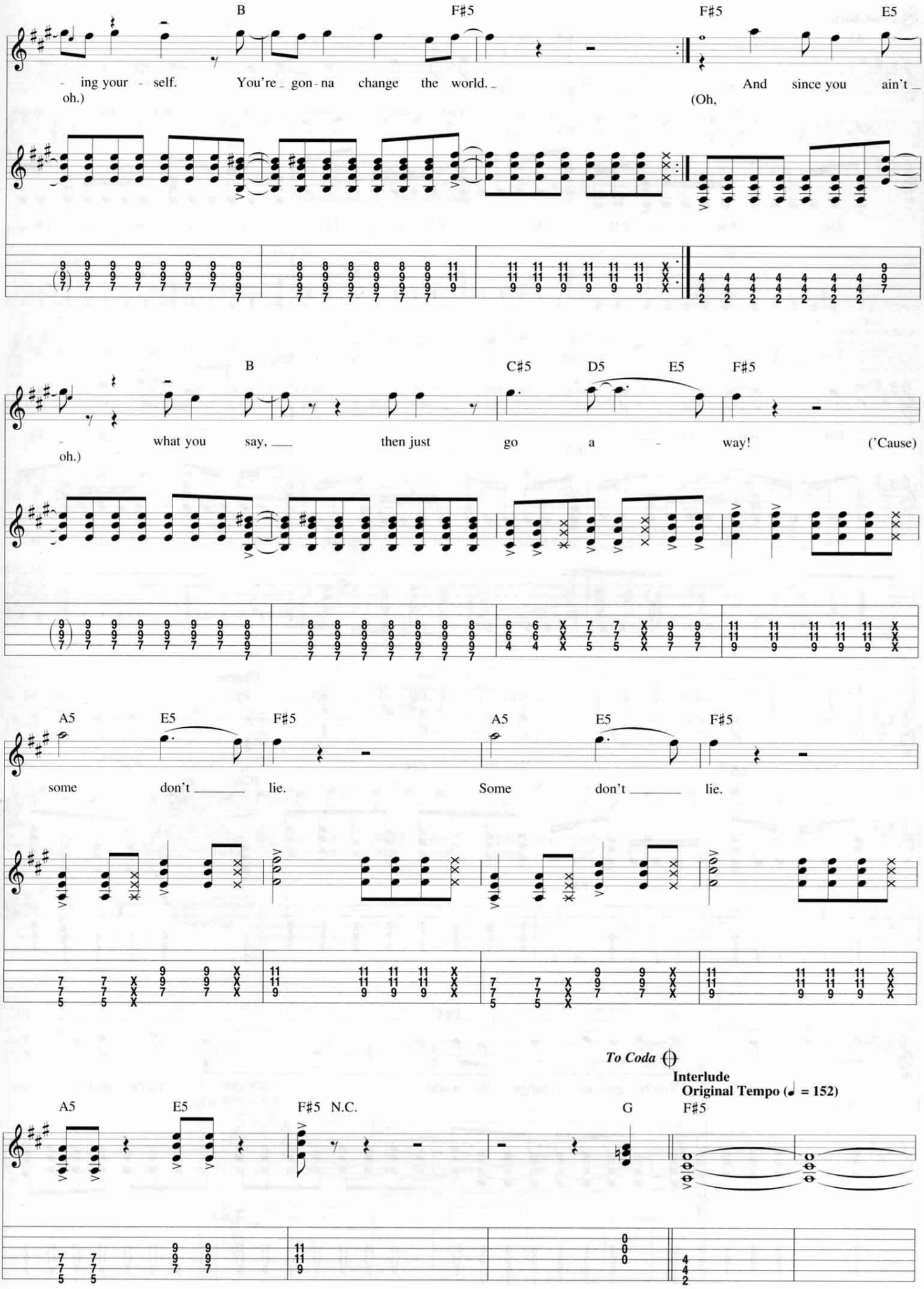
F♯5 E5 B5

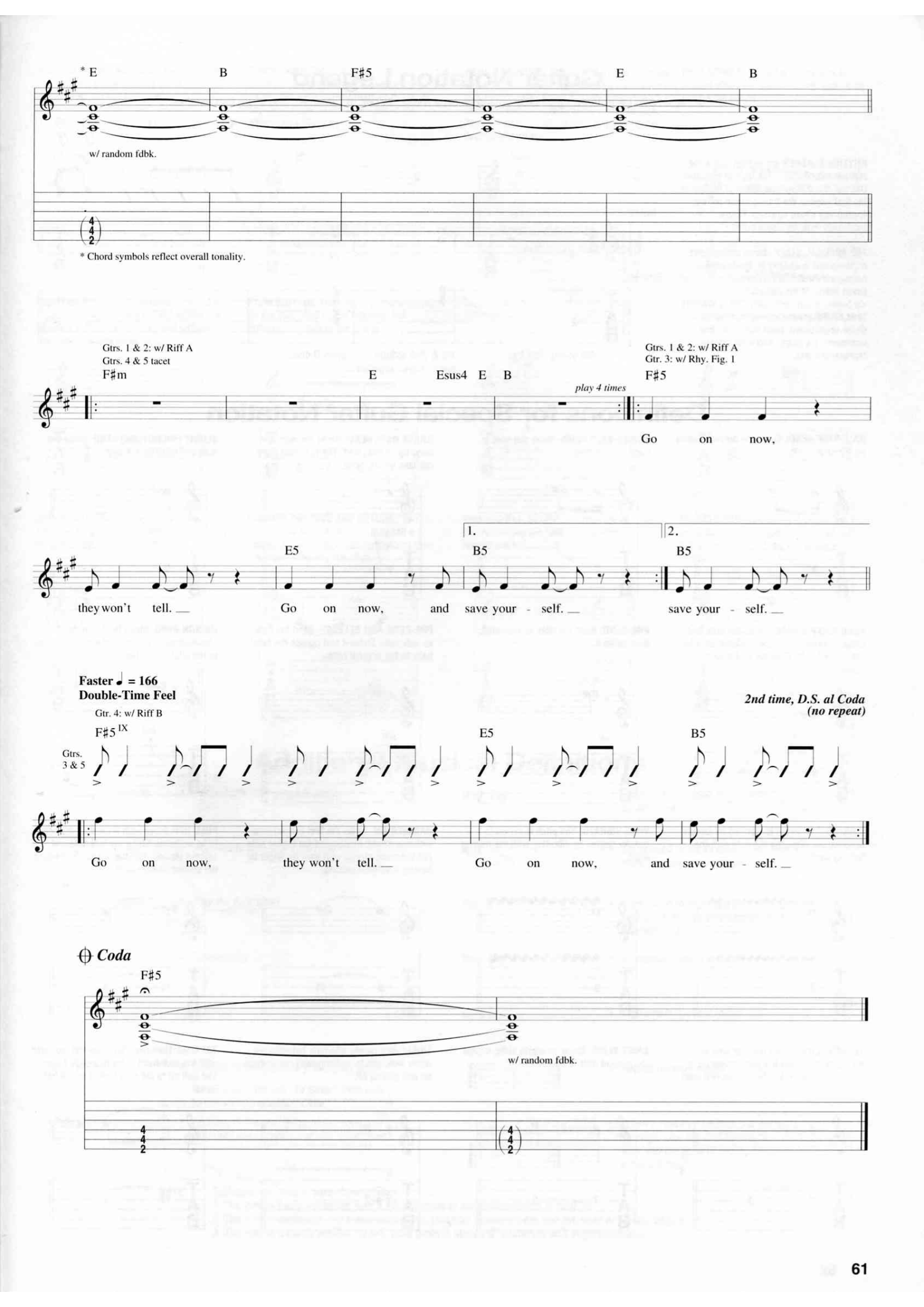
Reach in - to your bag of tricks and pull an - oth - er one.
Reach in - to your bag of tricks and make it go a - way.

Rhy. Fill 1

Gtrs. 4 & 5


Pre-Chorus
A5
E5
B5
You don't wan - na change the world
(Oh, oh!)
P.M.
like you say.
You're in it for
(Oh, oh!)
Chorus
C♯5
D5
F♯5
your - self.
No one else!
You're read - y, sav -
(Oh,
B
- ing your - self.
You're gon - na change the world.
oh.)


B
F♯5
F♯5
E5
- ing your - self. You're _ gon - na change the world. _ And since you ain't _
oh.)
(Oh,
B
C♯5
D5
E5
F♯5
- what you say, ___ then just go a - way! ('Cause)
oh.)
A5
E5
F♯5
A5
E5
F♯5
some don't ___ lie. Some don't ___ lie.
To Coda
Interlude
Original Tempo (♩ = 152)
A5
E5
F♯5 N.C.
G
F♯5


* E
B
F#5
E
B
w/ random fdbk.
* Chord symbols reflect overall tonality.
Gtrs. 1 & 2: w/ Riff A
Gtrs. 4 & 5 tacet
F#m
E
Esus4
E
B
play 4 times
Gtrs. 1 & 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 1
F#5
Go on now,
1.
2.
E5
B5
B5
they won't tell.
Go on now, and save your - self.
save your - self.
Faster ♩ = 166
Double-Time Feel
Gtr. 4: w/ Riff B
F#5 IX
E5
B5
Gtrs. 3 & 5
2nd time, D.S. al Coda
(no repeat)
Go on now, they won't tell.
Go on now, and save your - self.
Coda
F#5
w/ random fdbk.

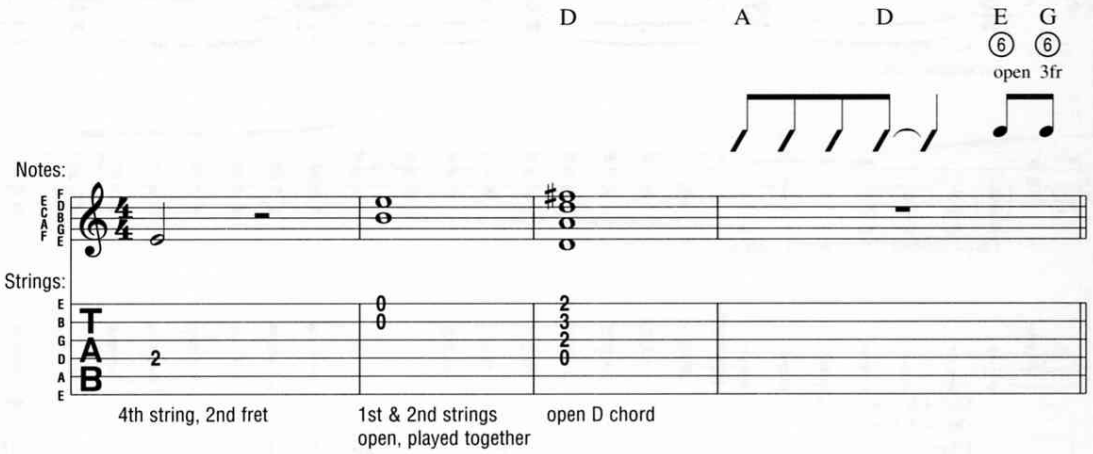
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

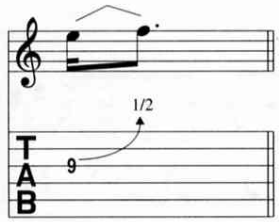
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

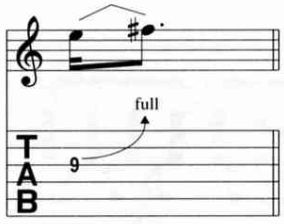


Definitions for Special Guitar Notation

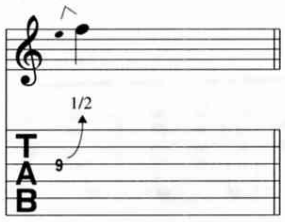
HALF-STEP BEND: Strike the note and bend up 1/2 step.



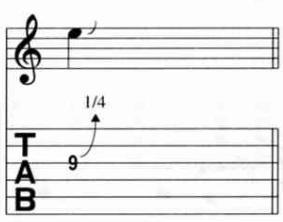
WHOLE-STEP BEND: Strike the note and bend up one step.



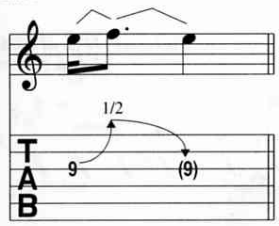
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



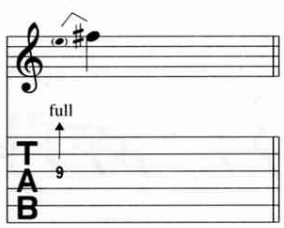
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



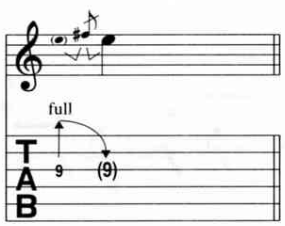
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



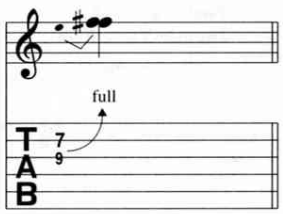
PRE-BEND: Bend the note as indicated, then strike it.



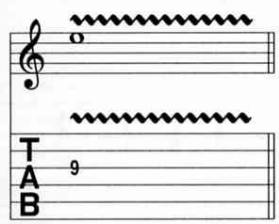
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



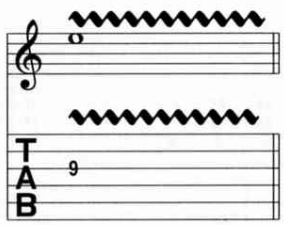
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



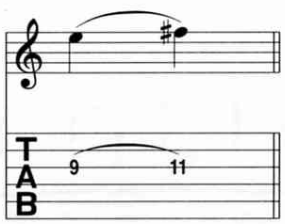
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



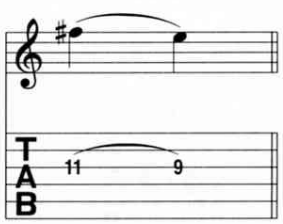
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



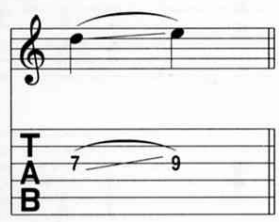
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



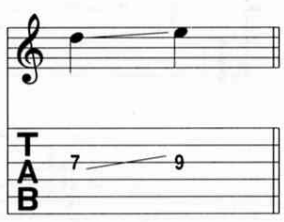
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



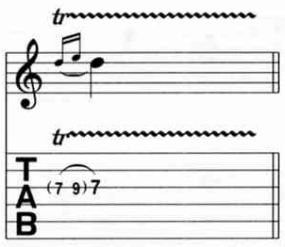
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



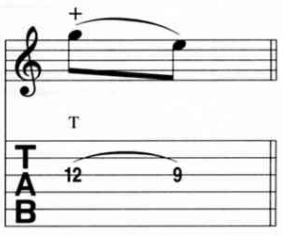
SHIFT SLIDE: Same as legato slide, except the second note is struck.



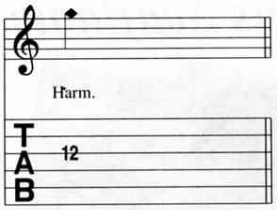
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



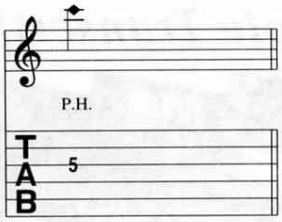
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



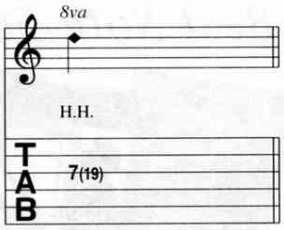
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



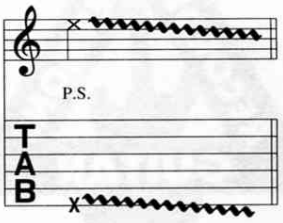
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



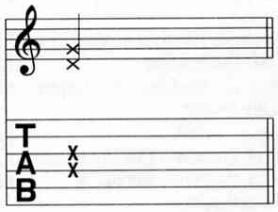
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



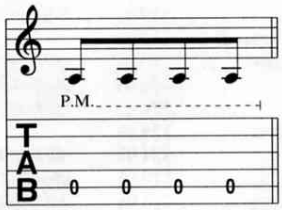
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



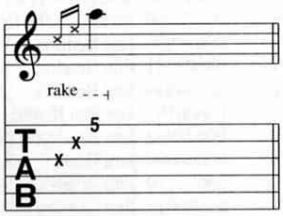
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



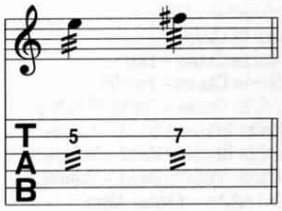
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



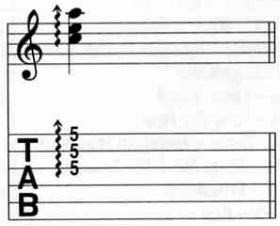
RAKE: Drag the pick across the strings indicated with a single motion.



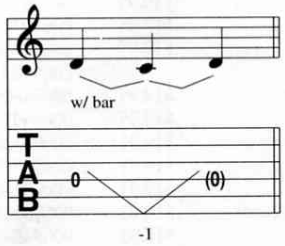
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



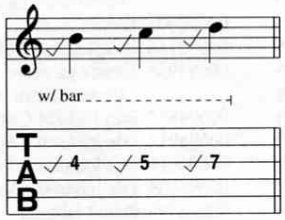
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



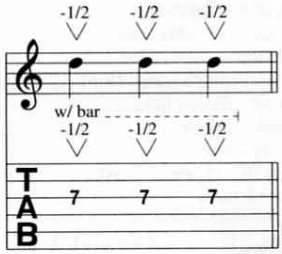
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

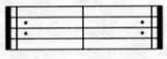
Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

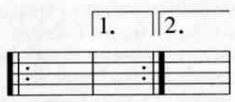
Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

RECORDED VERSIONS

The Best Note-For-Note Transcriptions Available

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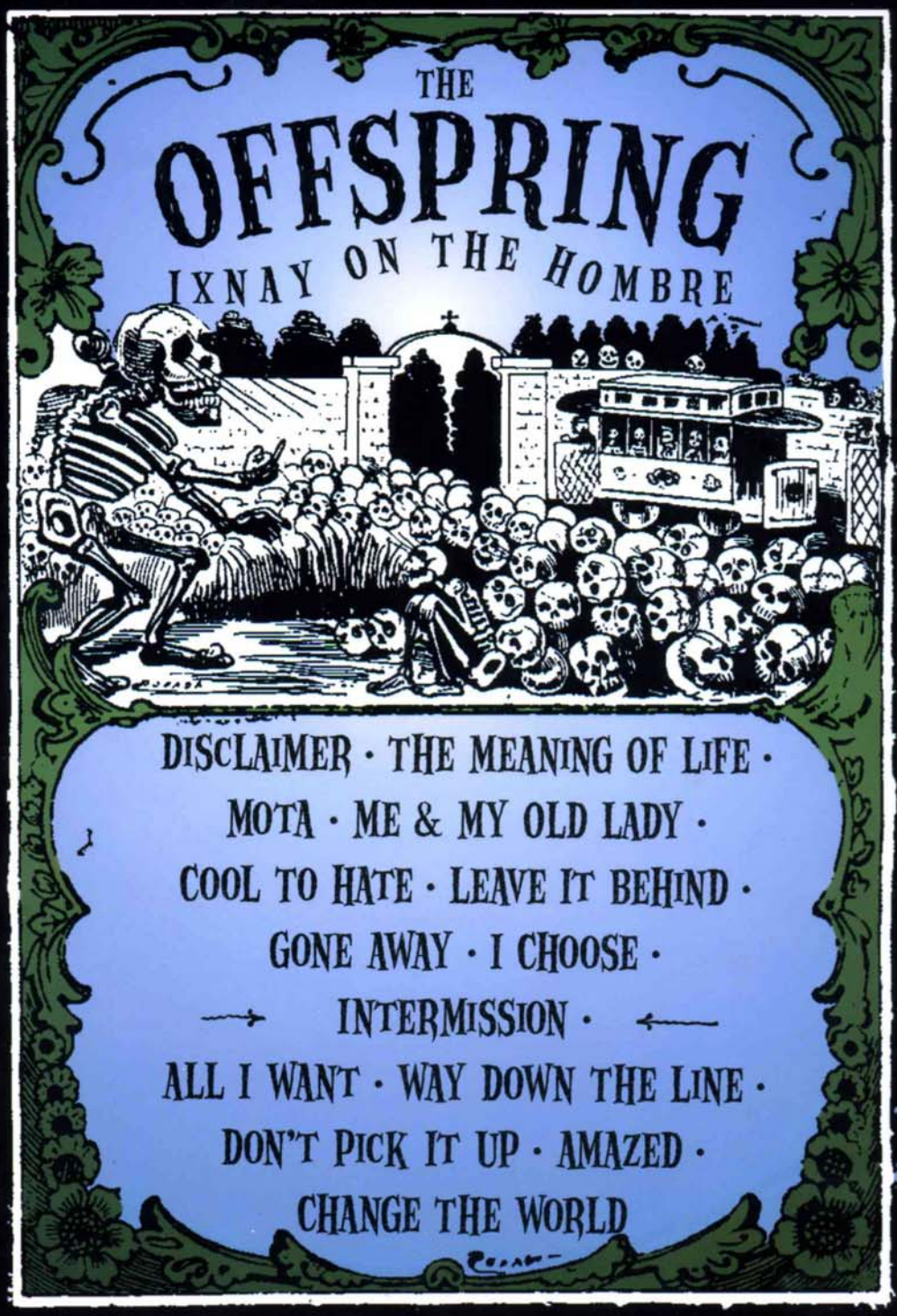

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